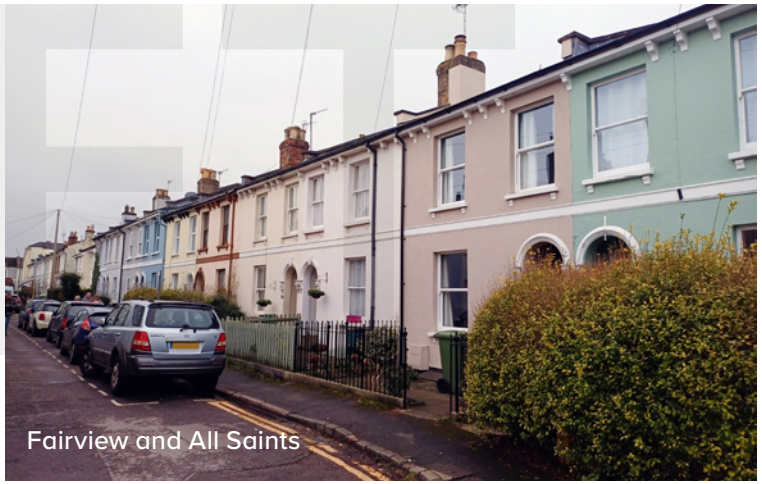
CHELTENHAM
BOROUGH COUNCIL


St Paul's


Tivoli


Leckhampton


Fairview and All Saints

DRAFT

AUGUST 2026, VERSION 02

Character Area 3: Artisan Quarters

Character Appraisal

CHELTENHAM
BOROUGH COUNCIL

PURCELL

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Navigation

The Conservation Area Appraisal for Cheltenham's Central Conservation Area is made up of seven separate documents to ensure the relevant information is presented succinctly and is easy to navigate. It comprises an overview document and an individual character appraisal for each of the six character areas which make up the conservation area.

The overview document explains the relevant policy context, summarises the special interest of the Central Conservation Area as a whole, identifies boundary amendments, summarises the challenges and opportunities within the conservation area, and sets out a plan for the conservation area's future management.

The six character area appraisals provide more targeted assessments of character, special interest, challenges and opportunities for the each character area within the wider designation.

Conservation Area Appraisal: Overview Document

1.0 Introduction
Explains how to navigate between the various documents which comprise the Conservation Area Appraisal, explains the geographical scope of the conservation area, summarises its special interest, explains the purpose and scope of the appraisal and identifies relevant planning policy and guidance documents.

2.0 Assessment of special interest
Summarises the key characteristics and the history of the conservation area and explains why it is special.

3.0 Character areas
Details the various character areas within Cheltenham's Central Conservation Area.

4.0 Alterations to the conservation area boundary
Identifies proposed alterations to the boundary of the conservation area.

5.0 Summary of challenges
Summarises common challenges across the conservation area.

6.0 Opportunities For enhancement
Summarises where there are opportunities for enhancement within the conservation area.

7.0 Management plan
Identifies control measures associated with conservation area designation and provides recommendations for future management.

Character Area 1:
Town Centre

Character Area 2:
Planned Estates

Character Area 3:
Artisan Quarters

Character Area 4:
Bath Road and Suffolks

Character Area 5:
Historic Formal Suburbs

Character Area 6:
Institutional Quarters

Individual Character Area Appraisals

1.0 Introduction
Identifies which areas of the wider conservation area are included and explains the special interest of the character area.

2.0 Historical development
Explains how the character area relates historically to the wider designation and details how each part of the character area has evolved over time.

3.0 Assessment of special interest
Provides a detailed character assessment for the area, looking at elements such as architecture, materials, urban grain and configuration, key views, public realm, trees and open spaces, topography and archaeology.

4.0 Heritage assets
Identifies designated and non-designated heritage assets within the character area.

5.0 Challenges
Identifies common challenges within the character area.

6.0 Opportunities for enhancement
Identifies opportunities for incremental change which will enhance the special interest of the conservation area, as well as specific sites or areas which may could be enhanced or redeveloped in the future to the benefit of the designation.

7.0 Future Management
Signposting to the more detailed management plan in the overview document.

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1.0 Introduction

1.1 Areas included within the Artisan Quarters character area

The Artisan Quarters character area includes the following areas:

- St Paul's
- The Lower High Street area
- Tivoli
- Leckhampton
- Fairview and All Saints
- St Luke's

The historic and current use across the character areas is predominantly residential. Other uses include:

- commercial and retail activity, notably along Andover Road, Henrietta Street and Hewlett Road;
- office space, often within converted historic buildings such as former schools and villas around the Lower High Street and Leckhampton;
- hospitality, primarily in the form of public houses and cafés;
- educational uses, including St Gregory's School on Knapp Road, Francis Close Hall campus in St Paul's, Naunton Park Primary School, Berkhampstead School and Holy Trinity primary school in Fairview; and
- places of worship.

1.2 Artisan Quarters: summary of special interest

The special interest of the Artisan Quarters character area is derived from:

- Significant numbers of uniform, artisan terraces with shared architectural details, materiality and building lines lending a strong sense of coherence.
- Some larger houses and villas, which contrast visually with the artisan terraces and demonstrate the historic hierarchy of the built form across Cheltenham.
- The survival of the the historic street plan and a characteristically dense urban grain across the various pockets of artisan development.
- Associations with a variety of historic figures, including well-known architects and Dean Francis Close.
- Views of important streetscapes, landmarks, and the surrounding landscape.
- The continuation of a historic residential character.

Groups of artisan terraces

The character area preserves several highly coherent groups of modest two-storey terraces fronting narrow streets. These terraces were developed to accommodate Cheltenham's growing population of craftspeople during the 19th century. The distinctive character of these terrace groups is informed by:

- architectural uniformity, with the repetition of modest details (such as timber sash windows, projecting cornices, parapets and brick chimney stacks);
- shared materiality (generally pale-coloured render to the earlier terraces and exposed red brick to later 19th and early 20th-century examples); and
- a shared building line.

Although individual groups of terraces are largely uniform in appearance, there is some diversity in the level of architectural detailing across the character area. Some of the historically higher status terraces are of a larger scale and incorporate decorative iron balconies and canopies over front doors. Earlier terraces generally reflect the Regency and early Victorian taste for neo-Classicism, whilst later examples illustrate an interest in the Gothic Revival and Arts and Crafts styles.

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Larger houses and villas

Although not the most prevalent typology within this character area, larger houses and villas on the more generous thoroughfares provide an important contrast to the density and uniformity of the surrounding terraces. This visual contrast demonstrates the historic hierarchy of the built form across Cheltenham.

Planform, configuration and urban grain

The distinctive character of the Artisan Quarters is heavily informed by the survival of their historic planforms, and a compact urban grain. Historic streets are generally linear, offering long streetscape views along the uniform terraces. Buildings generally front directly onto the highway or are set back behind very small front gardens, which creates a strong sense of enclosure throughout the character area.

Despite some areas of later infill (particularly around the Lower High Street area), the historic arrangement of both residential streets and thoroughfares remains legible. Across most of the Artisan Quarters, this follows a modified grid form. Around the Lower High Street, older roads (such as the gently curving New Street) are incorporated within the network of artisan development, reflecting elements of Cheltenham's medieval plan.

Associations with historic figures

The character area has historic associations with:

- John Forbes, who designed St Paul's Church. Forbes also designed the Pittville Pump Room and was the primary architect for the Pittville Estate;
- S.W. Daukes, who designed Francis Close Hall;
- John Middleton, who designed All Saints' and St Stephen's churches (alongside the church of St Philip and St James in the Planned Estates character area);
- Frederick Webster Ordish, who designed St Luke's Church; and
- Francis Close, who helped to found St Paul's Training College for Teachers (now Francis Close Hall).

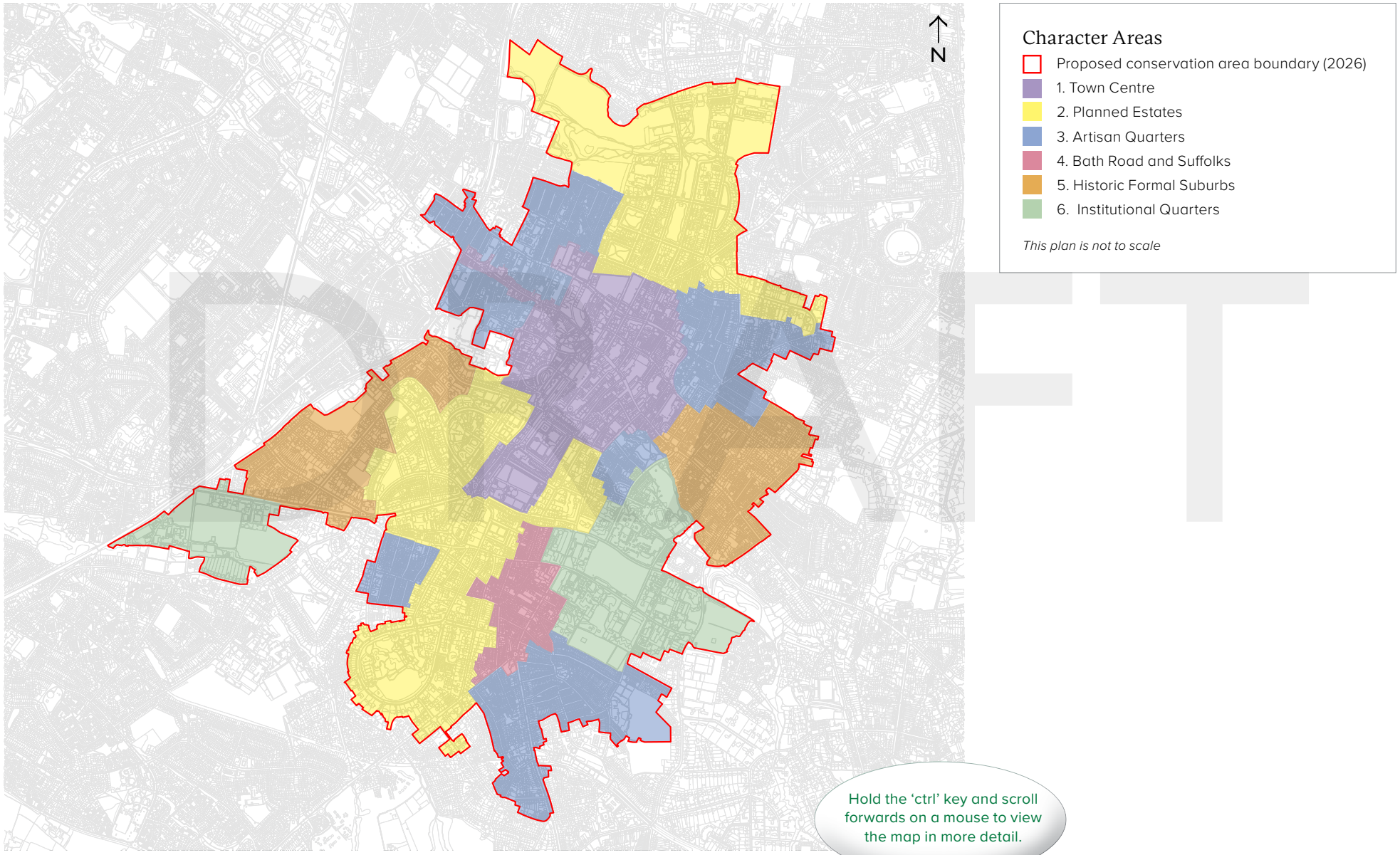
Views of important streetscapes, landmark buildings and the surrounding landscape

The linear form of the terraced streets creates enclosed, channelled vistas which emphasise the cohesion of the built form. In contrast, wider routes such as St Paul's Road, Swindon Road and Leckhampton Road allow more open views and give greater prominence to individual buildings and street trees. Landmark structures, particularly churches such as St Paul's, St Luke's and All Saints', frequently act as focal points or vista stops. There are also important views out to the surrounding landscape, including the Cotswold escarpment and Leckhampton Hill, which provide a striking backdrop and illustrate Cheltenham's rural setting.

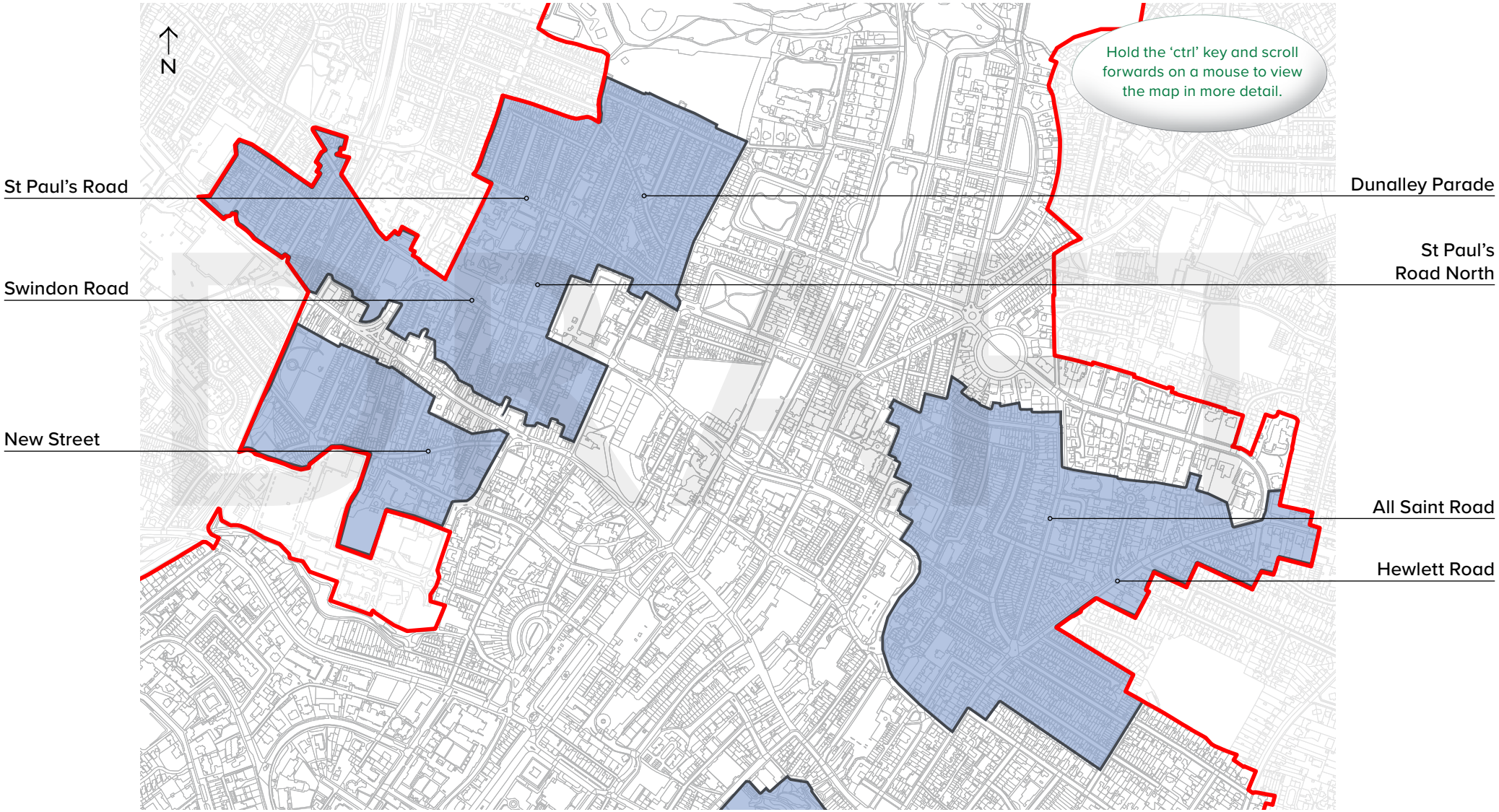
Continuation of residential character.

The Artisan Quarters were built as high-density housing to serve Cheltenham's artisan population during the 19th and early 20th centuries. Although there is now a wider range of uses, the historic residential character of these areas has been retained.

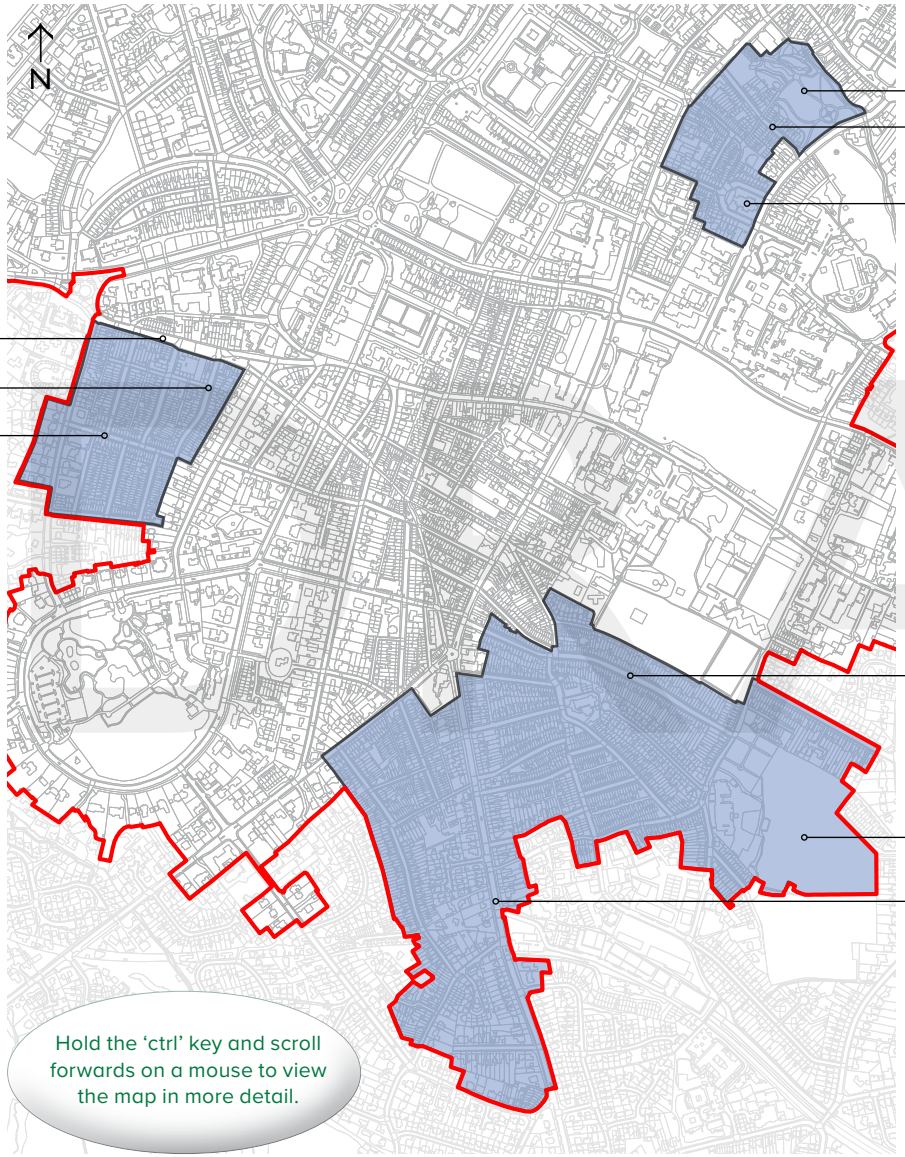
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Hold the 'ctrl' key and scroll forwards on a mouse to view the map in more detail.



Northern extent of the character area (Lower High Street, St Paul's and Fairview and All Saints).



Representative selection of views in the southern extent of the character area (St Luke's, Leckhampton and Tivoli).

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2.0 Historical development

2.1 The Artisan Quarters within Cheltenham's Central Conservation Area

This character area contains Cheltenham's artisan quarters, which were largely constructed over the course of the 19th century. The first artisan terraces were built around the High Street, with those at Henrietta Street (1810-1820) being some of the earliest examples. These were followed closely by numerous terraces to the south of the High Street, in the west of Fairview and All Saints' and around St Paul's. The terraces at Tivoli, St Luke's and Leckhampton followed during the mid-late 19th century and the first few years of the 20th century.



Cheltenham viewed from the south in 1947. The grid of terraces in the centre of the image is Tivoli. *Historic England Archive*

2.2 Early history of Cheltenham

Roman activity is evidenced in the town through the discovery of Roman coins in Hanover Street, Pittville and High Street, a large quantity of Roman pottery behind St James' Square and Roman coins, pot sherds and field system ditches in Pittville.[01] Further information on the archaeological potential of the character area is available in section 3.8.

The first documentary reference to Cheltenham itself occurs in 803. The Domesday Survey (1086) mentions five water and grain mills in Cheltenham, located along the River Chelt. Cheltenham became a market town in 1226 and the market played a key role in its economy for several centuries.

Mineral springs were discovered in 1716 in a field within the Bayshill area to the south of the High Street. In the 1730s, Bristol mariner Henry Skillicorne bought the land in this area and developed the site of the spring, building a modest pump room approached from the north by an avenue called 'Well Walk.'

In 1788 King George III visited Cheltenham to 'take the waters', residing for several weeks in Bayshill Lodge, a substantial building on the site of Sidney Lodge off Overton Road, which is now part of Cheltenham Ladies College. Skillicorne's spa subsequently became known as the Royal Well. The royal visit cemented Cheltenham's success as a leading spa town and initiated large scale development both within and around the historic core.



The Well Walk, Cheltenham, now the site of Cheltenham Ladies College, show in an engraving by J. Springsguth c.1800. The River Chelt is in the foreground. *Wellcome Collection.*

01 Gloucestershire County Council Historic Environment Record, Monument Nos. 5436, 5472 and 5475; Cheltenham Borough Council, Central Conservation Area Old Town character area appraisal and management plan, 2007.

2.3 Historical development of the Artisan Quarters character area

From the early years of the 19th century, piecemeal development occurred on the gardens and orchards at the rear of the High Street and in the narrow lanes which led into the fields. The Enclosure Act of 1801 freed up land north of Albion Street, North Street and St Margaret's Road for development.

The artisan terraces at 2-28 Henrietta Street were built c.1810-1820, originally being residential rather than partly commercial premises.[02] Chapel Street, Ambrose Street and King Street were also developed with artisan terraces by 1820. Bethel Chapel, off King Street (since converted to residential use and known as King's Court) was constructed in 1812. Brunswick Street, originally known as Rutland Street, was laid out with terraces by 1825.

Further roads had been laid out around the Lower High Street area by 1834, including St Paul's Street South, Hereford Place, Burton Street, Park Street, Milsom Street and Hereford Place. A burial ground, provided c.1830 to relieve pressure on the churchyard at St Mary's, occupied the site of Winston Churchill Memorial Gardens. St Paul's Church was built in 1829-1831.

New roads with terraced housing for artisans were constructed around Fairview and All Saints' in the 1820s and early 1830s, primarily in the area between Fairview Street and Sherborne Street. All Saints' Road was laid out by 1834. The Grade II listed artisan terraces on Fairview Road and Victoria Place were built around the 1830s.

The opening of the Cheltenham-Gloucester tramway in 1811 - which ran along the line of Leckhampton, Norwood, Andover and Queen's Roads - stimulated early development in the Leckhampton area. By the mid-1830s there was a small amount of development along Leckhampton Road, Fairfield Road and Naunton Road.



Extract from Davies' map of Cheltenham, 1834, showing the development of artisan quarters north and south of the Lower High Street.

02 In recent years, a number of these commercial premises have been converted back into residential use.

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The Lower High Street area had largely achieved its present form by the mid-1850s. To the south-west of the Churchill Memorial Gardens, Market Street had been built in anticipation of new housing.

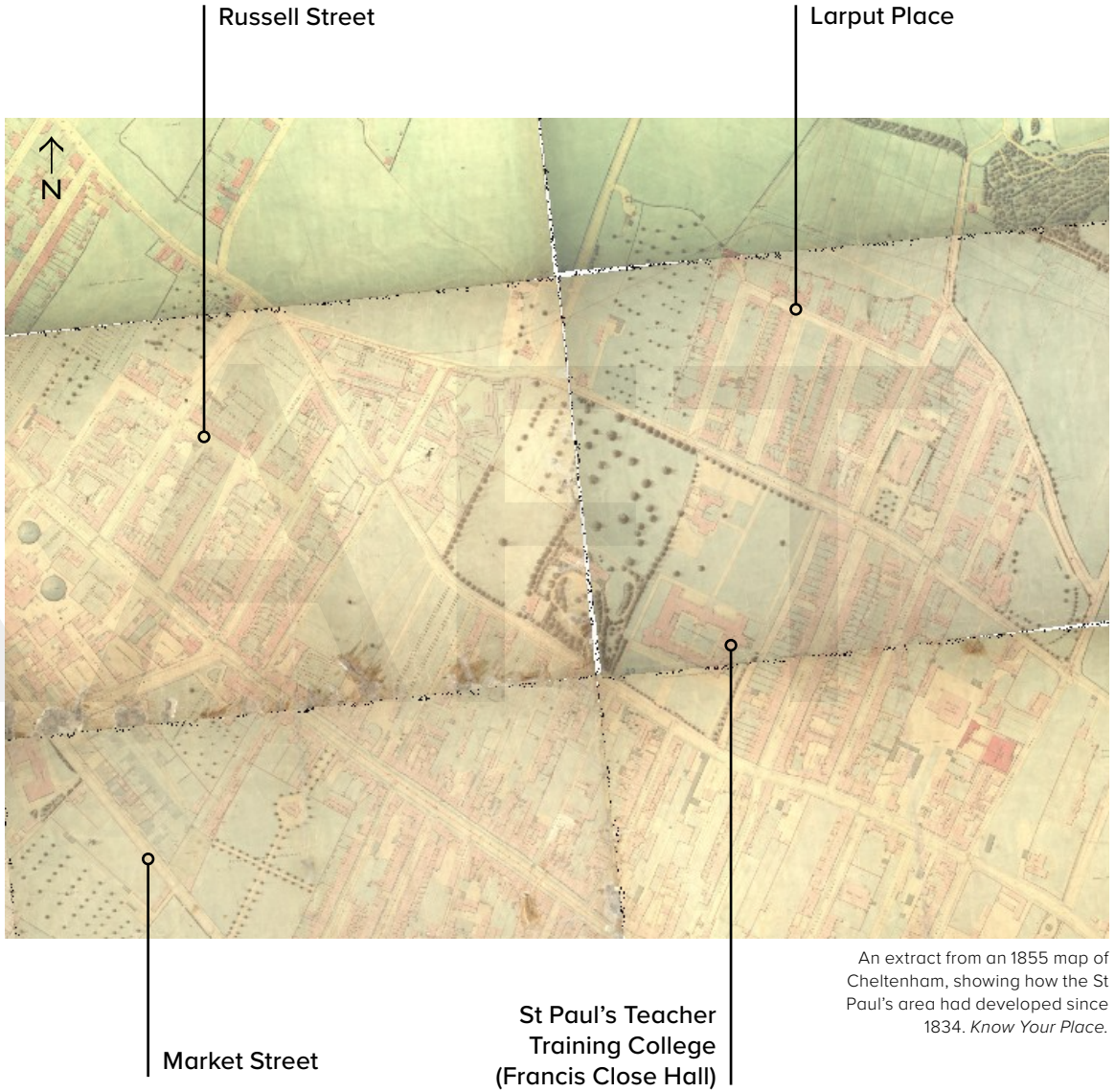
Much development had taken place around St Paul's since 1834, with St Paul's Road North and St Paul's Lane, Victoria Street, Albert Street, Hungerford Street and Hanover Street off Larput Place and the northern end of Brunswick Street developed with artisan terraces. Dunalley Parade had been laid out but was not yet developed. To the west, the grid of terraces centred on Russell Street was largely developed. This development was part of an estate known as 'Somers Town'.[03] St Paul's Teacher Training College had been constructed off Swindon Road in 1849, driven by the efforts of Francis Close.

The Church of All Saints' in Fairview is shown on the 1855 map of Cheltenham, but the area to the east of the Church, south of Pittville Circus, had not yet been developed.

The grid of streets forming the artisan quarter at Tivoli was under construction, with terraces being built along the roads to the north of Prince's Road and those to the south laid out in advance of development.

St Luke's Church was built c.1853-54 and can be seen on the 1855 map, encircled by St Luke's Road. Sandford Street had been laid out to the west of Bath Road in St Luke's; however, most of the artisan terraces in this area were yet to be constructed.

Much of the land around Leckhampton remained open at this time, although the 1855 map shows some development occurring to the west of Bath Road along Exmouth Street, Hermitage Street, Naunton Terrace, Naunton Park Terrace and Naunton Crescent.



An extract from an 1855 map of Cheltenham, showing how the St Paul's area had developed since 1834. *Know Your Place.*

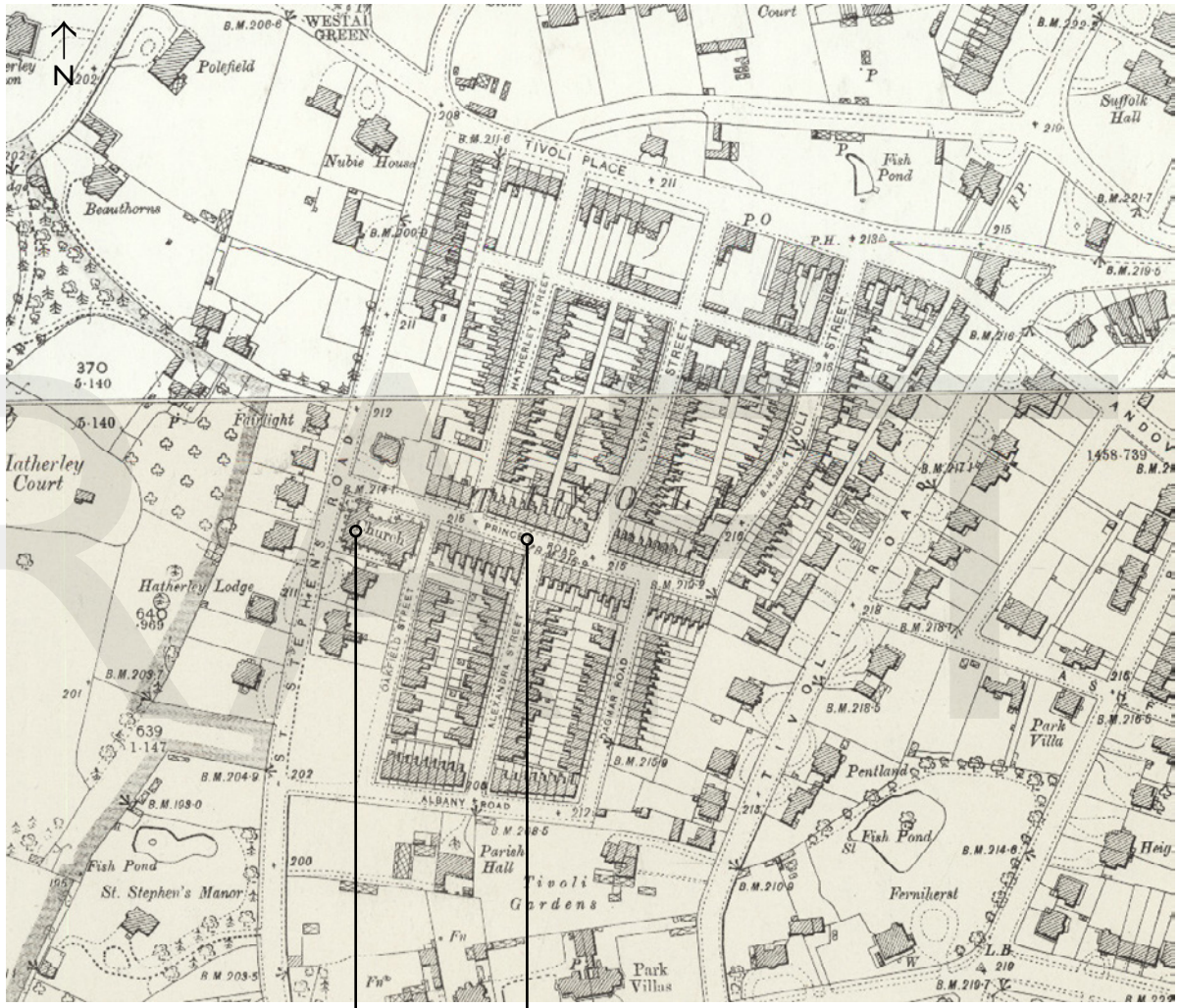
03 https://cheltonia.wordpress.com/category/st-peters/

By the close of the 19th century, the linear terraces to the west of the Churchill Memorial Gardens (along Market Street, Bloomsbury Street and Stoneville Street) had been constructed. St Paul's had been expanded with terraces and semi-detached houses between Dunalley Parade and Marle Hill Road.

Around Fairview, there had been some further development along Hewlett Road and to the north of Carlton Street. Additional artisan terraces and some semi-detached houses had been built around St Luke's Church along Bath Parade, Mitre Street, St Luke's Place and St Luke's Road.

Around Leckhampton, Naunton Park had been laid out as a public recreation ground, with a row of almshouses fronting onto the park from the north. Fairfield Road, Francis Street and Naunton Crescent had been expanded with more terraced houses, and the construction of terraces and semi-detached dwellings was underway along Naunton Lane, Ewlyn Road and the newly laid out Langdon Road to the west of Leckhampton Road.

The terraces in Tivoli had been completed, with St Stephen's Church built on the corner of Prince's Road and St Stephen's Road in the 1880s. Substantial villas had also been constructed along St Stephen's Road.



An extract from the 1894-1903 Ordnance Survey, showing the artisan quarter at Tivoli.

During the Edwardian period, the Leckhampton area was enlarged with terraces at Fairfield Parade, Fairhaven Street, Fairhaven Road and Naunton Lane on former allotment gardens south of Naunton Crescent. Naunton Park Primary School was also built in the first decade of the 20th century, opening in 1906.

Sandford Park was laid out in the 1920s under the direction of Cheltenham Borough Council, in a bid to promote the town as a leisure resort and enhance public amenities.[04]

There were slum clearances to the north of St Paul's Church in 1934, which resulted in the provision of interwar housing along Hudson and Manser Street (both streets were subsequently redeveloped c.2009). Some slum clearance was also undertaken in the Fairview area. Around the Lower High Street, terraces were removed from the west side of Grove Street. St Gregory's Catholic School off Knapp Road was built in 1936.

Across the Artisan Quarters character area, there are areas of later 20th-century and early 21st-century infill development and some prominent 20th-century buildings including the 1980s Royal Mail sorting office on Poole Way (St Paul's).



The Leckhampton area as shown in the 1921 Ordnance Survey, demonstrating further development since the end of the 19th century.

04 https://historicengland.org.uk/listing/the-list/list-entry/1462183?section=official-list-entry

3.0 Assessment of special interest

3.1 Built form and architecture

Artisan terraced housing

The dominant built form across the Artisan Quarters character area is modest 19th-century terraced housing. The terraces are generally two storeys in height and two bays wide. Terraces are typically arranged in continuous rows, following a consistent building line which creates strong visual cohesion and a unified street scene. This regularity in scale, rhythm and plot width is a defining characteristic of the area.

The artisan terraces are generally characterised by:

- Simple, compact plan forms and narrow plot widths.
- Consistent building lines with terraces either fronting directly onto the street or set back behind small gardens.
- Rendered façades or exposed red brickwork – sometimes seen together in the same terrace. Later brickwork often incorporates contrasting detailing with decoration picked out in blue or buff brick.
- More steeply pitched roofs are also present in later examples.
- Linear roofscapes, or where there are changes in topography gently stepped roofscapes.
- Brick chimney stacks.
- Vertically proportioned timber sliding sash windows (many now replaced with modern alternatives), those to the earlier buildings with smaller panes of glass in a six-over-six arrangement and later examples incorporating larger panes of glass.
- Continuous cornices and string courses.
- Ground floor bay windows in many Victorian and Edwardian terraces.
- Moulded door surrounds, fanlights and occasionally simple iron door canopies.
- Brackets below the eaves, typical of mid-19th-century terraces.
- Low brick boundary walls, railings or small front gardens, where terraces do not front directly onto the street.

Despite their modest architectural detailing, the repetition of these features across the terraces creates a strong sense of cohesion.

Earlier terraces, including those dating from the 1820s and 1830s, display a more overtly neo-Classical character, with stucco finishes, parapets and restrained decorative detailing. Later Victorian and Edwardian terraces tend to incorporate more pronounced bay windows and may feature exposed brickwork (although rendered examples from this era are also common).

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An early example of the artisan terrace typology on Henrietta Street. The six-over-six sash windows are typical of the late-Georgian period.



St Anne's Terrace in Fairview and All Saints – a typical Victorian terrace with simple two-over-two timber sash windows, a continuous string course between the first and second floors, and moulded brackets beneath the eaves.



Artisan terraces on St Paul's Road North.



Artisan terraces on Tivoli Street.



Victorian terraces on Townsend Street, St Paul's, featuring a combination of exposed brickwork in Flemish bond and painted render.



Late 19th or early 20th-century terraces on Ewlyn Road, Leckhampton.

Villas and larger houses

Although terraced housing predominates, a number of larger detached and semi-detached houses are distributed across the character area, particularly along principal routes such as Leckhampton Road, St Stephen's Road, Hewlett Road and All Saints' Road.

These buildings are typically of historically higher status than the artisan terraces and are often set within larger plots with more generous front gardens. They are generally two or three storeys in height.

Other characteristics include:

- Brick or rendered elevations, sometimes with ashlar or painted finishes;
- Hipped and pitched slate roofs;
- Bay windows, sometimes extending across multiple storeys;
- Decorative features such as quoins, pilasters, moulded surrounds and string courses; and
- Wider plot widths and generous front gardens.

The earlier examples of this typology draw on neo-Classical traditions, while later Victorian and Edwardian villas frequently employ red brick with more decorative detailing, including dark string courses and elaborate chimney stacks, alongside more steeply pitched roofs.



A detached villa in spacious grounds on Leckhampton Road.



19th-century villas on St Stephen's Road.



Late 19th or early 20th-century villas on Leckhampton Road.



Semi-detached 19th-century houses on Hewlett Road.

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Institutional and ecclesiastical buildings

The Artisan Quarters character area contains a number of larger institutional and ecclesiastical buildings which function as local landmarks. Their scale, architectural detailing and vertical emphasis contrast with the modest proportions and architectural treatment of the surrounding terraces.

Churches within the character area are designed in the Gothic Revival style, featuring:

- Pointed arches and lancet windows;
- Stone construction, often with ashlar dressings; and
- Intricate tracery and detailing.

Francis Close Hall and the surrounding institutional buildings are also constructed with exposed stone and display a high level of architectural detailing, including quoins, mullioned windows and buttresses. These structures provide a striking contrast to the predominantly brick and rendered terraces and enhance the architectural diversity of the area.



All Saints' Church.



Former school house on Dunalley Street.



St Luke's Church.



St Paul's Church.



St Stephen's Church.



Francis Close Hall.

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Historic commercial frontages

Parts of the character area, particularly along Andover Road, Hewlett Street and Henrietta Street, incorporate historic commercial frontages. Historic shopfronts tend to comprise a stallriser (a platform below the shop window), glazing articulated by mullions and transoms (horizontal and vertical glazing bars) and a fascia which advertises the name of the business. The fascia may be flanked by corbels at either end and may sit under a projecting moulded cornice. Traditional shopfronts follow the proportions established by the host building; fascias on terraced buildings generally respect party wall divisions and are situated well below first-floor window cills so upper windows are not obscured.

Where historic shopfronts survive intact, they evidence historic commercial activity and enhance the architectural interest of the character area.

Historic pubs often have commercial frontages which follow the same architectural conventions as 19th and early 20th century shopfronts. These frontages provide visual interest and enhance the historic commercial character of the Town Centre character area.



Kemble Brewery, Fairview and All Saints'.



A traditional shopfront on Hewlett Road.



Historic shopfronts on Henrietta Street, successfully retained within residential conversions.

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20th and 21st-century development

Although not a prominent characteristic within the Artisan Quarters character area, there are a few examples of interwar architecture. Notable examples are St Gregory's Catholic School off Knapp Road and the red-brick semi-detached houses on St Paul's Street South.

Later 20th and 21st-century architecture is present across the character area, primarily in the form of infill development and occasional larger residential or mixed-use blocks.

The scale, form and architectural quality of these developments, alongside the degree to which they integrate within the established character of the conservation area, is variable.



St Gregory's Catholic School, Knapp Road.

3.2 Materials

Common materials across the Artisan Quarters character area include:

Render and stucco: often applied over brick, render is one of the most prevalent finishes across the character area and the standard finish for earlier terraces and villas. In some locations, particularly in Tivoli and Fairview, painted render in soft pastel tones enlivens the streetscape.

Brick: red brick is widely used throughout the character area, both as a primary facing material or as the structural material beneath render or stucco. Exposed brick is more prominent in later Victorian and Edwardian development. Decorative brickwork, including black brick string courses and detailed surrounds to openings, is a recurring feature in these later buildings. Brick is also commonly used for chimney stacks and boundary walls.

Stone: stone is typically reserved for higher-status or landmark structures within the character area. Dressed stone is found in some earlier villas and institutional buildings, while rough-faced local stone is frequently employed in churches. Stone plinths survive in places where historic railings have been lost.

Slate: Welsh slate is the dominant roofing material across the character area and is a unifying feature of both terraces and larger houses. Roofs are typically shallow pitched in earlier buildings, often concealed behind parapets, while later Victorian and Edwardian buildings generally display more prominent pitched roofs clad in slate.

Timber: timber is traditionally used for windows and doors, most notably in the form of vertically-sliding sash windows. These are a defining feature of the historic terraces and villas. Timber is also used in historic shopfronts.

Iron: decorative ironwork is an important component of the historic streetscape, found in the form of railings, balconies and decorative detailing to porches and canopies. Although many original railings have been lost, surviving examples contribute significantly to the character and appearance of streets, especially where combined with low brick or stone boundary walls.

Modern materials: modern materials within later 20th and early 21st century architecture include facing brick, concrete, and occasional use of contemporary materials such as metal cladding.

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A terrace on Bath Parade, demonstrating the mixture of pale, painted render and exposed redbrick, timber windows and ironwork which is typical of this character area.



Pastel coloured render enlivens the streetscape along Victoria Place.



A surviving iron canopy to an artisan terrace on St Paul's Road.



An unusual example of glazed brick within the character area, seen to a historic terrace on Fairfield Walk in the Leckhampton area.

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3.3 Urban grain, configuration, direction of movement

The Artisan Quarters character area is defined predominantly by a tight network of 19th-century streets, typically arranged in irregular or offset grid patterns. The prevailing urban grain is compact and dense, with extensive terraces occupying narrow plots.

The Lower High Street area and parts of St Paul's incorporate some older streets (such as New Street, Knapp Road and Henrietta Street) and as such have a more irregular planform. Other artisan areas laid out at a distance from the historic town centre (such as Tivoli and Fairview) allow for a more regular grid-like plan.

Across much of the character area, streets are relatively narrow and enclosed, with buildings frequently fronting directly onto the highway or set behind very small front gardens.

The majority of the streets are linear, but there are a number of long and gently curving streets (for example Tivoli Street and Moorend Crescent) which create a sense of intrigue as the viewer moves along.

In contrast to the narrow and compact terraced streets, a number of wider and more spacious routes provide variation in the townscape. Streets such as Andover Road, St Stephen's Road, Hewlett Road and Leckhampton Road are more generous, incorporating street trees, larger plots and more substantial buildings.

The relationship between buildings and the street varies across the character area. In the more densely developed areas, particularly to the west of Fairview, in St Paul's and around the Lower High Street, terraces commonly front directly onto the street, reinforcing a strong sense of enclosure. Elsewhere, particularly in the northern and eastern parts of St Paul's, Fairview, Leckhampton and around St Luke's, buildings are more frequently set back behind small front gardens, providing a more open character.

There are a number of narrow historic service lanes and back streets throughout the character area, such as Inkerman Lane and Saddlers Lane in Tivoli. These routes are typically tightly enclosed, lined with modest buildings or boundary walls, and contribute to the historic hierarchy of the urban form, illustrating servicing arrangements associated with the original development of the terraces.

Principal routes such as Swindon Road, St Paul's Road, High Street, Andover Road and Leckhampton Road accommodate high volumes of vehicular traffic and form key connections into and through Cheltenham. Swindon Road and sections of Fairview Road and St John's Avenue form part of the Northern Relief Road, creating strong east-west movement corridors.

Secondary residential streets, by contrast, are generally quieter in terms of through traffic but frequently experience high levels of on-street parking due to the limited provision for off-street parking within the historic planform.

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St Luke's Place, a residential street with very narrow proportions.



St Stephen's Road, one of several generous roads within the character area which contrast with the narrow, enclosed streets characterising the majority of the character area.



Tivoli Street, one of several long and slightly curving roads within the character area.

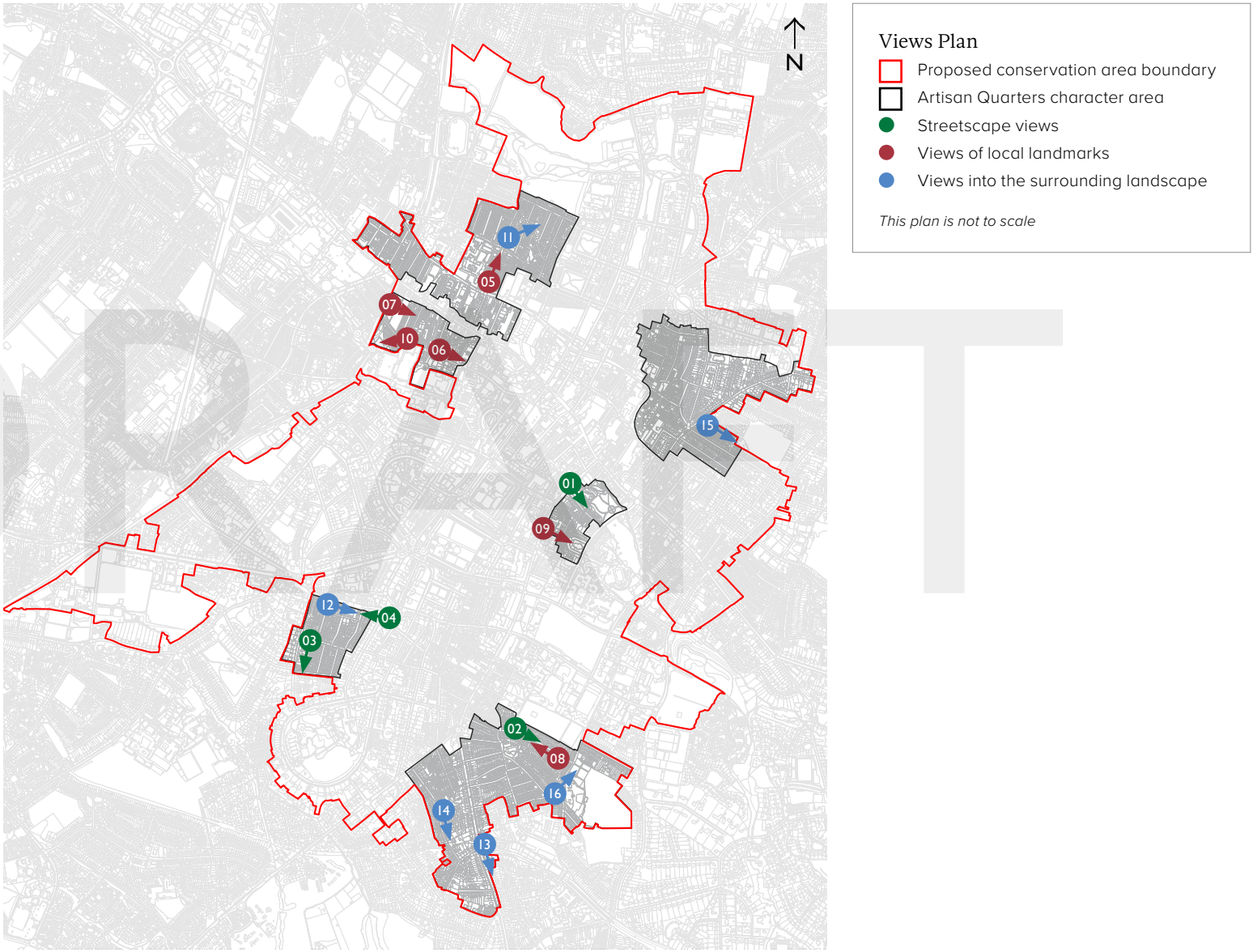


Prince's Road in Tivoli, a typical linear street within the character area.

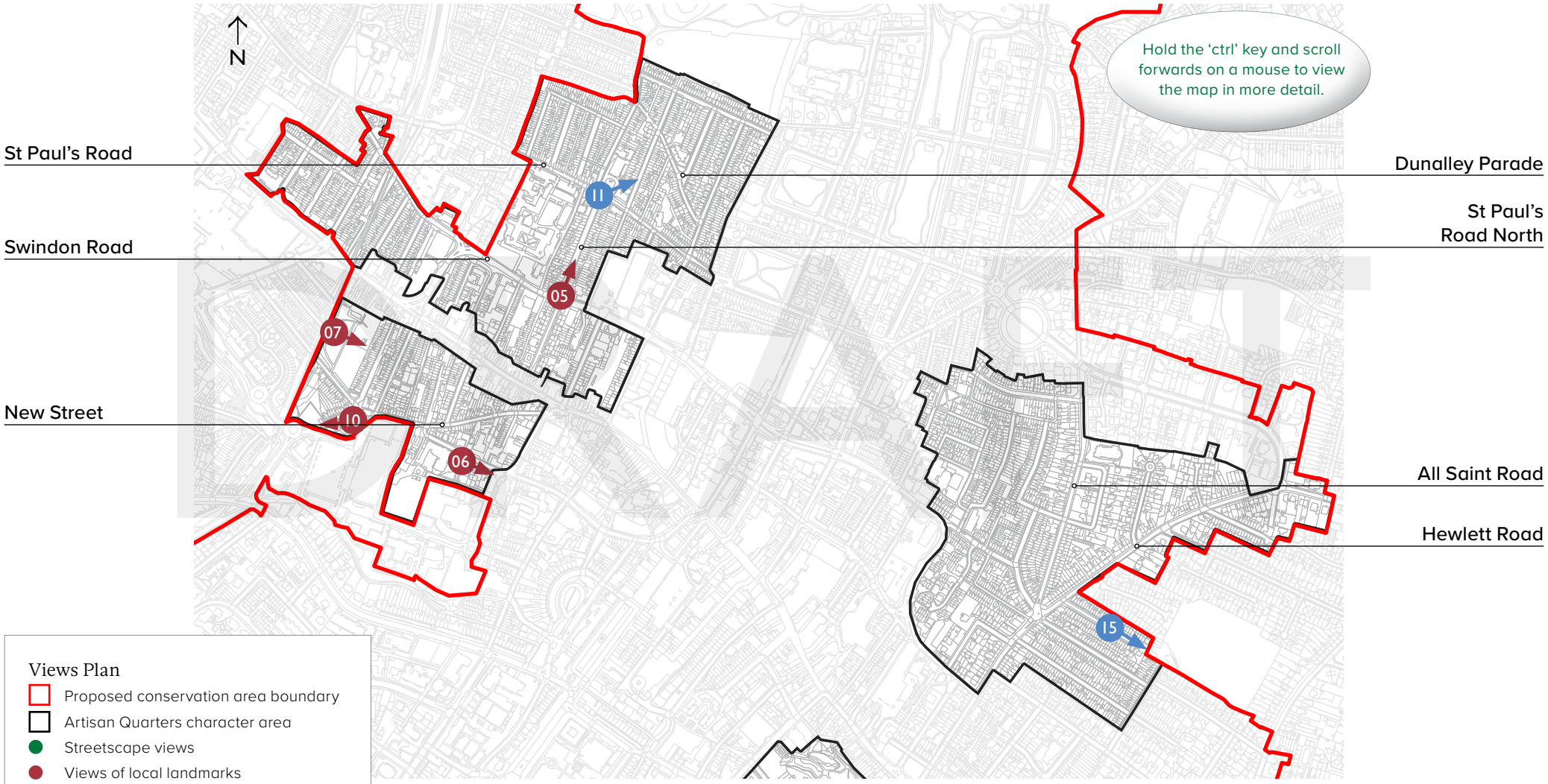
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3.4 Key views

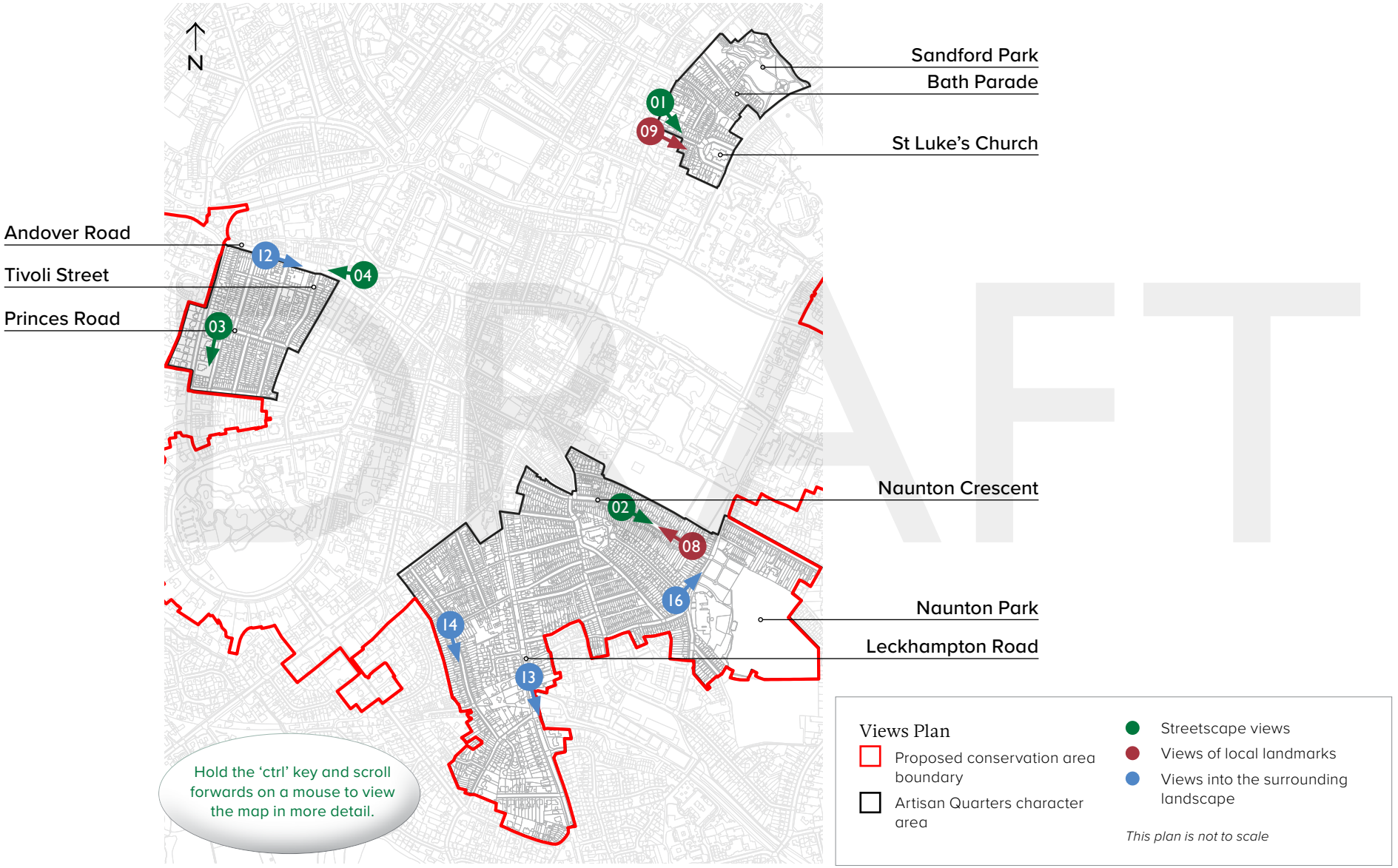
There are several types of views which contribute to and enhance the special interest of the Artisan Quarters character area (and the conservation area more widely). An indicative selection of these key views is provided to illustrate the views analysis. The omission of any view from this selection does not imply that said view is not important.



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Representative selection of views in the northern extent of the character area (Lower High Street, St Paul's and Fairview and All Saints).



Representative selection of views in the southern extent of the character area (St Luke's, Leckhampton and Tivoli).

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3.4.1 Streetscape views

The streetscapes across the character area are typically defined by linear, enclosed vistas. These allow for an appreciation of the architectural cohesion across the artisan terraces, which rely for their architectural effect on their shared proportions, roofscape, materials, finishes and building line. Occasional wider streets allow more expansive views and lend greater visual prominence to individual buildings and street trees.

In addition to those annotated on the accompanying map, key streetscape views can be enjoyed towards Townsend Street from Gloucester Road and along All Saints' Road.



View 01: Bath Parade, St Luke's.



View 02: Naunton Crescent, Leckhampton.



View 03: Oakfield Street, Tivoli.



View 04: Andover Road, Tivoli.

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3.4.2 Views of key landmarks

The Artisan Quarters character area contains a number of landmark structures, which are prevalent in views within (and into) this part of the town. These include:

- St Paul's Church, All Saints' Church and St Luke's Church, whose towers and spires are frequently visible in both long-distance and close-range views.
- Institutional buildings, including Francis Close Hall in St Paul's and St Gregory's School on Knapp Road.
- The Millennium Bridge – just outside the western boundary of conservation area.
- Old All Saints' School

There are also views from within the character area towards landmarks in other character areas – such as the tower of Christ Church on Malvern Road which can be seen from multiple locations in the Lower High Street and St Paul's areas, for example. The steeple of St Philip and St James in the Planned Estates character area can be seen from various vantage points around Leckhampton e.g. within Naunton Crescent, Francis Street, Leckhampton Road and Moorend Street. St Mary's Church and St Gregory's Church, in the town centre, are also visible from various points within the Artisan Quarters character area.

In places, these landmark structures act as vista stops or focal points (the most notable example being the view towards St Paul's Church along St Paul's Street North). Views of these landmark structures introduce variety to the uniform streetscapes, reinforce the historic character of the area and provide orientation.



View 05: St Paul's Church, terminating the view along St Paul's Street North.



View 06: This view east along Knapp Road captures the spires of St Gregory's Church, St Mary's Church and the tower of Cheltenham Library.



View 07: The spire of St Mary's Church seen from the Churchill Memorial Gardens.



View 08: The Church of St Philip and St James, viewed from Naunton Crescent.

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View 09: St Luke's Church, viewed along St Luke's Road.



View 10: The Millennium Bridge, viewed along Great Western Road from New Street.

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3.4.3 Views into the surrounding landscape

The character area is bounded by urban development. However, extensive views of the Cotswold escarpment and Leckhampton Hill from various points within the character area provide a rural backdrop for the architecture and visually tie the conservation area to its wider landscape setting.

Views of Leckhampton Hill can be enjoyed over the roofline of houses to the south of Tivoli, from within the Winston Churchill Memorial Gardens and from multiple locations within the Leckhampton area, particularly along Leckhampton Road.

The Cotswold escarpment can be appreciated, for example, from the Winston Churchill Memorial Gardens, from St Paul's Road, and Swindon Road in St Paul's, from Brooksdale Lane, Naunton Crescent, Langdon Road, Moorend Street, Moorend Crescent, Upper Norwood Street and Station Close in Leckhampton, from Bath Parade in St Luke's and along Brighton Road in Fairview.

The slightly elevated land around Naunton Park also permits clear views towards Cleeve Hill (part of the escarpment).



View 11: Looking towards the Cotswold escarpment from the top of St Paul's Road North.



View 12: Outlying hills terminating the view east down Andover Road.



View 13: Leckhampton Hill is prominent in views north from Leckhampton Road.



View 14: The outlying hills are clearly visible in south-easterly views along Moorend Crescent, Brooksdale Lane and Upper Norwood Street.

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View 15: Looking south-east towards the Cotswold escarpment along Brighton Road.



View 16: The Cotswold escarpment to the north of Cheltenham viewed from higher ground at Naunton Lane.

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3.5 Public realm

The public realm encompasses all the spaces and features which are accessible to the public and help bring together a sense of place.

The quality and consistency of the public realm varies across the Artisan Quarters character area.

Historic and traditionally styled streetlamps survive in a few locations and make an important contribution to the historic character of the conservation area and the quality of the streetscapes. Examples can be found in Croft Street and Short Street in Leckhampton, as well as in parts of Tivoli and Fairview. Several historic lampposts along Fairfield in the Leckhampton area are on Cheltenham Borough Council's list of locally indexed buildings (refer to section 4.0 for further details). However, the majority of streets are lit by utilitarian modern street lighting which is less sympathetic.

Street name plates are generally discreet and are a mixture of modern and traditional in style. Traditional name plates are in keeping with the historic character of the conservation area. Historic street nameplates, including enamel and cast-iron examples, survive in a number of locations such as Moorend Street in Leckhampton, Devonshire Street to the south of the High Street, Union Street in Fairview, Oakfield Street in Tivoli and St Paul's Parade, where they enhance the historic character of the streetscape.

There are a number of historic pillar boxes located across the character area. These include a Grade II listed cast-iron pillar box at the junction of St Paul's Road and Marle Hill Parade, a historic Penfold pillar box at the junction of Hewlett Road and Pittville Circus Road, and further examples on Andover Road and Naunton Crescent. These features enhance the historic character of the streetscapes.

Surface materials across the character area are predominantly modern, with extensive use of tarmac for roads and concrete kerbs, slabs and flags for pavements.

Boundary treatments form an important component of the public realm, particularly where buildings are set back from the street. Traditional boundary treatments include low brick walls, stone walls, iron railings (often set in stone plinths), and hedging. The retention of historic railings is a particularly notable and positive feature in Tivoli, Fairview and St Paul's. Larger properties and institutional buildings are often enclosed by more substantial stone or brick walls, such as the high Cotswold stone wall surrounding Francis Close Hall, which creates a strong sense of enclosure and clearly defines the distinction between public and private space. Historically higher-status villas often retain their historic gate piers (as on St Stephen's Road, for example).

Within the Lower High Street area, a substantial brick wall identifies the position of the former Great Western Railway Cheltenham and Honeybourne line. The wall is most appreciable from within the Winston Churchill Memorial Gardens, which it encloses on its western side.

Street furniture such as benches and bins is relatively limited, due to the predominantly residential character of the area.



Historic and traditional boundary treatments, like the entrance the Winston Churchill Memorial Gardens, make a positive contribution to the streetscape and the wider conservation area.

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A traditional cast-iron street nameplate, affixed to a historic boundary wall.



A historic boundary wall enclosing a small front garden in the Leckhampton area. Many other boundary treatments in this location have replaced with unsympathetic modern alternatives.



This Grade II listed late 19th-century lamp post on Andover Road, which retains its glazed brick plinth, has been adapted for electricity and makes a strong contribution to the character of the streetscape.



Where historic street lamps survive, such as this example in Fairview, they enhance the aesthetic and historic interest of the conservation area.

3.6 Trees and open spaces

In contrast to some other character areas such as the Planned Estates and Institutional Quarters, the Artisan Quarters character area is defined by its compact, dense urban grain, which restricts the provision of both public and private green space. There are relatively few formal public open spaces within the character area. Where they do exist, they are particularly valuable in providing relief within the dense urban grain.

The Winston Churchill Memorial Gardens provide an important recreational resource and a tranquil setting within an otherwise densely developed environment. The open lawns allow for longer-distance views, including glimpses of surrounding landmarks.

Naunton Park, which was laid out as a recreation ground for the South Ward of Cheltenham at the end of the 19th century, creates another welcome green break in the dense urban grain. It provides both a formal landscaped area to the north-west and recreation space to the south-east. Mature tree planting within the park softens the streetscape along Naunton Lane and enhances the setting of Hays Cottages and Naunton Park Primary School. The park is also visible in linear streetscape views along Naunton Crescent.

Sandford Park, which was laid out in the 1920s, provides a significant number of mature trees, softening the streetscape along College Road and Bath Parade. The features within and bounding the park, including its cast iron railings, historic fountain and sundial, lend significant visual interest and historic character.

Other smaller areas of open space also contribute positively. The playground at the junction of Glenfall Street and Sherborne Street in Fairview provides a modest but important recreational space. The spaces around St Paul's Church and St Luke's Church create a sense of openness and enhance the setting of these buildings. Similarly, the churchyard at All Saints' contains mature trees which contribute to the setting of the church and soften the urban character of the surrounding area.

Although located just beyond the character area boundary, Pittville Park and Agg Gardner Recreation Ground are also important. Views towards these areas, such as those from Brunswick Street and Marle Hill Parade, provide a verdant backdrop to the tightly enclosed streets, and enhance the wider setting of the character area.

Private green space is generally limited due to the dense arrangement of terraced housing. Where present, front gardens are typically small and contained. These modest gardens, along with hedges, potted plants and occasional shrubs, play an important role in softening the interface between public and private space and introducing visual interest within streetscapes. In streets with larger plots, more substantial front gardens contribute to a greater sense of spaciousness and allow for more planting. Likewise, these more generous streets facilitate mature tree planting and grass verges in places. Smaller groups of street trees, such as those on Dunalley Parade, Marle Hill Parade and Ewlyn Road, provide visual interest and soften the built environment.

In addition to formal planting, incidental greenery makes an important contribution throughout the character area. Trees and vegetation within rear gardens often overhang into public views.



Looking towards the almshouses at the edge of Naunton Park.

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Looking north-east across the Winston Churchill Memorial Gardens towards the 1831 St Mary's Cemetery Chapel.



Looking towards Naunton Crescent from Naunton Park.

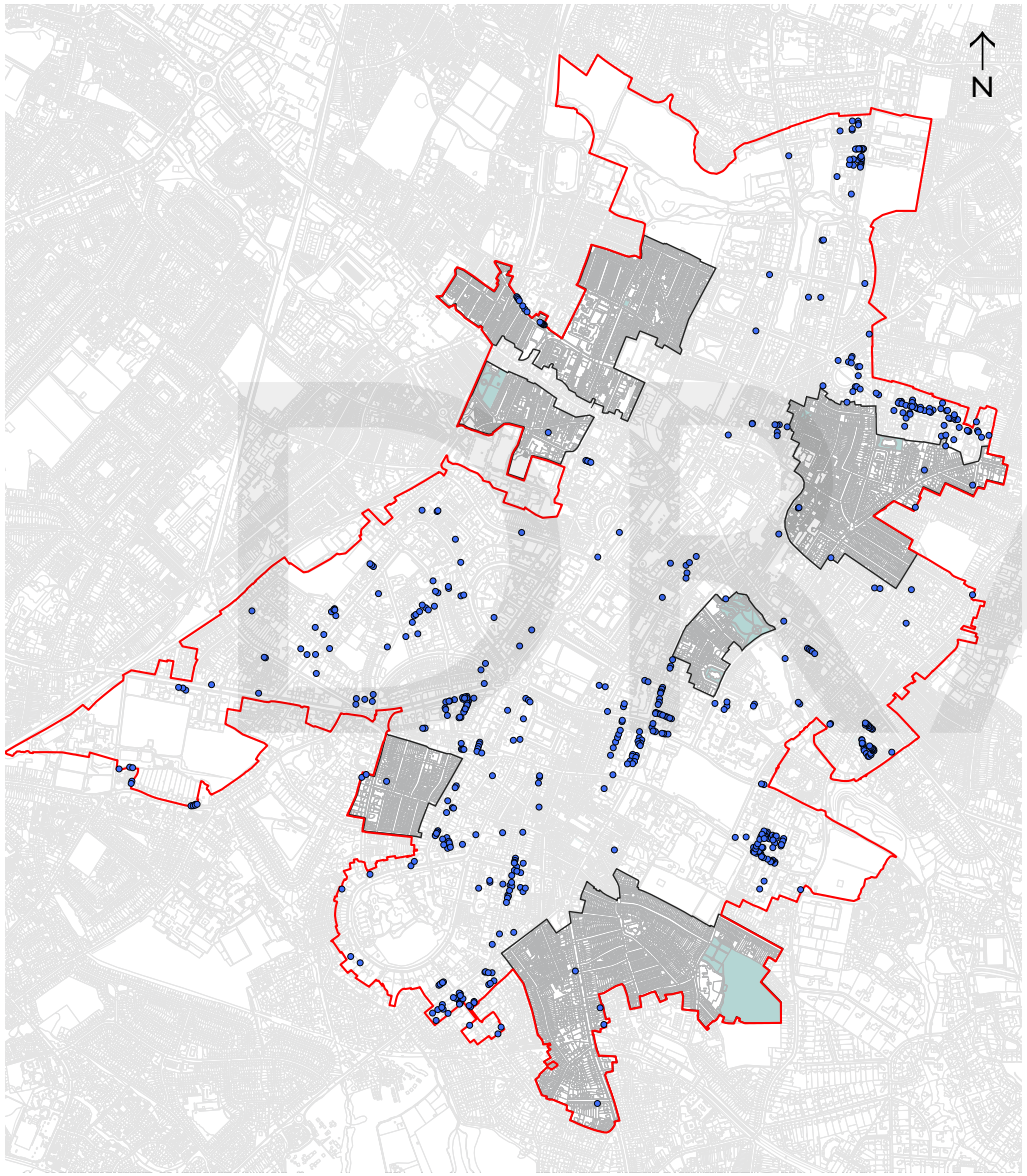


Trees and shrubs in front gardens can be found within the more generous roads in the character area, where larger plot sizes allow for planting.



Street trees on the more generous roads lend a semi-formal character.

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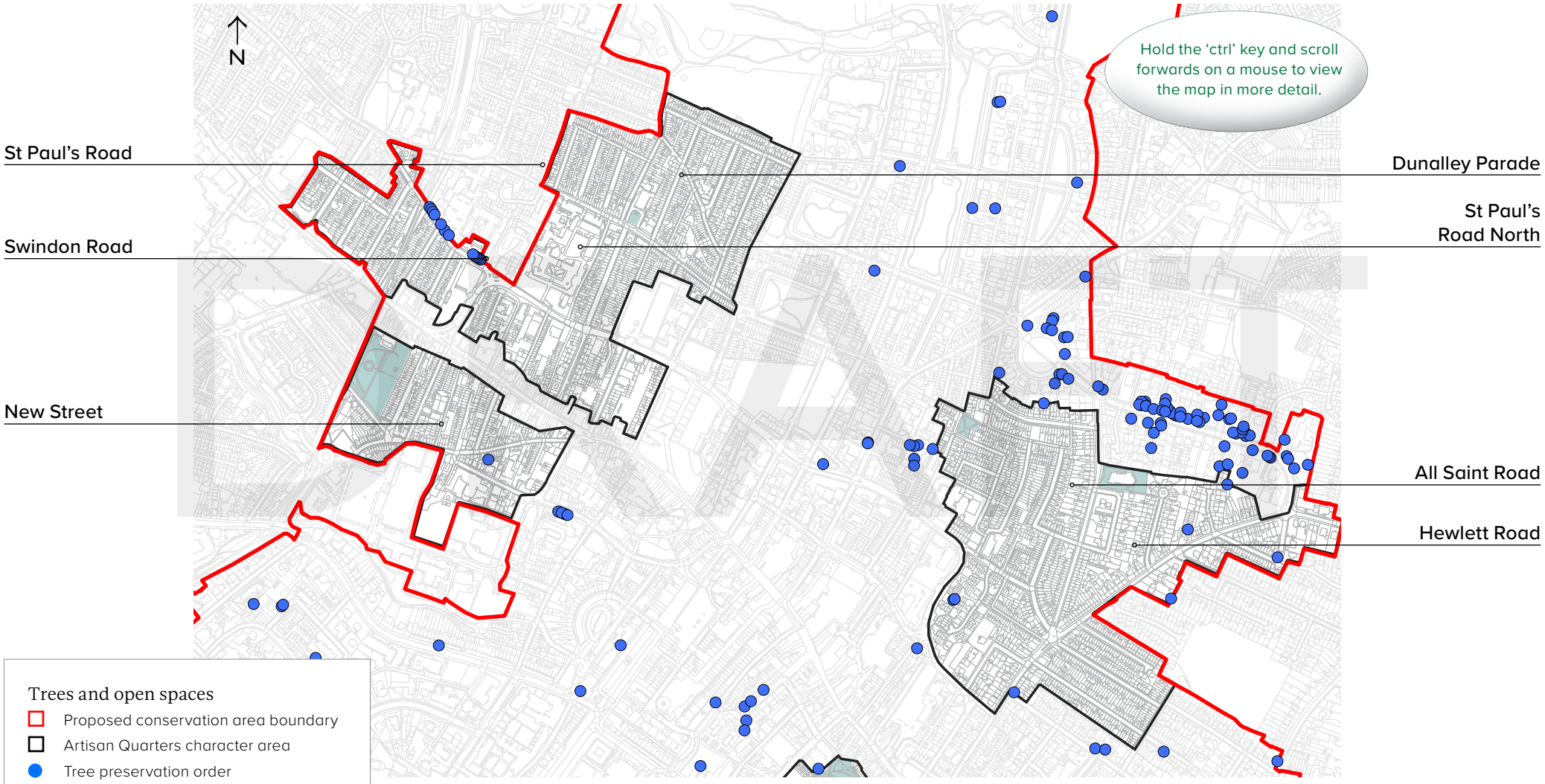
Trees and open spaces

- Proposed conservation area boundary
- Artisan Quarters Character Area
- Tree preservation order
- Important open spaces

This plan is not to scale

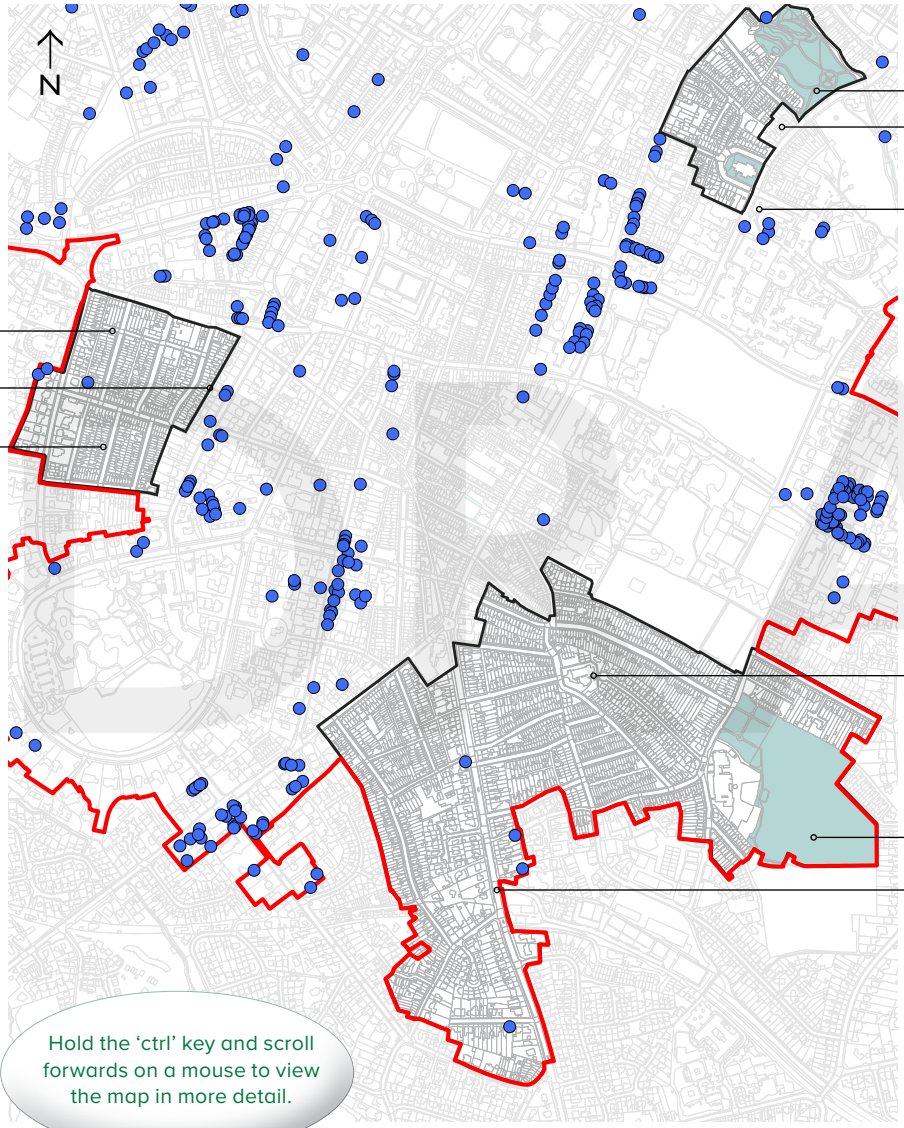
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The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.



Northern extent of the character area (Lower High Street, St Paul's and Fairview and All Saints).

The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.



Southern extent of the character area (St Luke's, Leckhampton and Tivoli).

Trees and open spaces

- Proposed conservation area boundary
- Artisan Quarters character area
- Tree preservation order
- Important open spaces

This plan is not to scale

The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.

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3.7 Topography

The topography of the Artisan Quarters character area is relatively flat, with subtle changes in level influencing the character of views within and beyond the boundary.

This is most notable at Leckhampton Road, which rises gently in the south, providing panoramic views of Leckhampton Hill over the surrounding roofscape. Similarly, expansive views of Cleeve Hill are available from elevated ground at Naunton Park Lane.

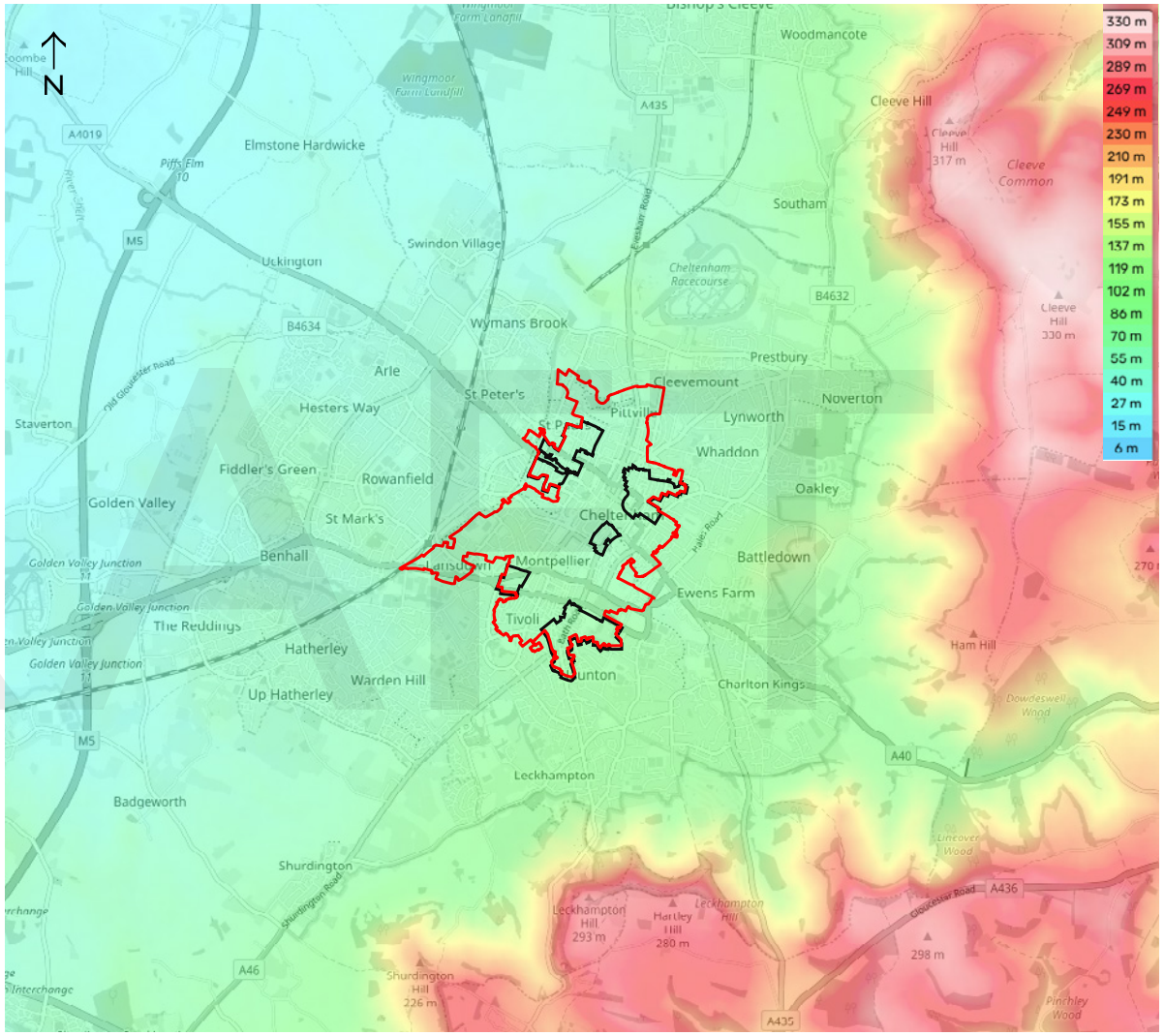
The dramatic topography of the surrounding landscape makes for striking views from various points within the character area into the landscape beyond. These views are discussed in more detail within Section 3.4.

3.8 Archaeology

The rapid expansion of Cheltenham during the 19th century likely resulted in the truncation of archaeological remains within the Artisan Quarters character area. However, there is some potential for deeper below-ground archaeology to survive as indicated by limited finds including:

- Roman coins at Hanover Street, on the site of Francis Close Hall and within former allotments on Swindon Road.[01]
- A Roman ditch and Anglo-Saxon pottery in Station Street.[02]
- A Romano-British ditch on the former site of St James's Square Station.[03]

Further information on the archaeological potential of the conservation area can be accessed via the Gloucestershire Historic Environment Record (HER), which is maintained by Gloucestershire County Council. Portions of the HER database can be searched online via the website Heritage Gateway.[04]



Map showing relative topography in and around the Central Conservation Area. The coloured key represents the relative elevation of the terrain both within the Conservation Area boundary and in its wider setting. Source: OpenStreetMap (ODbL)

Proposed conservation area boundary

Artisan Quarters character area

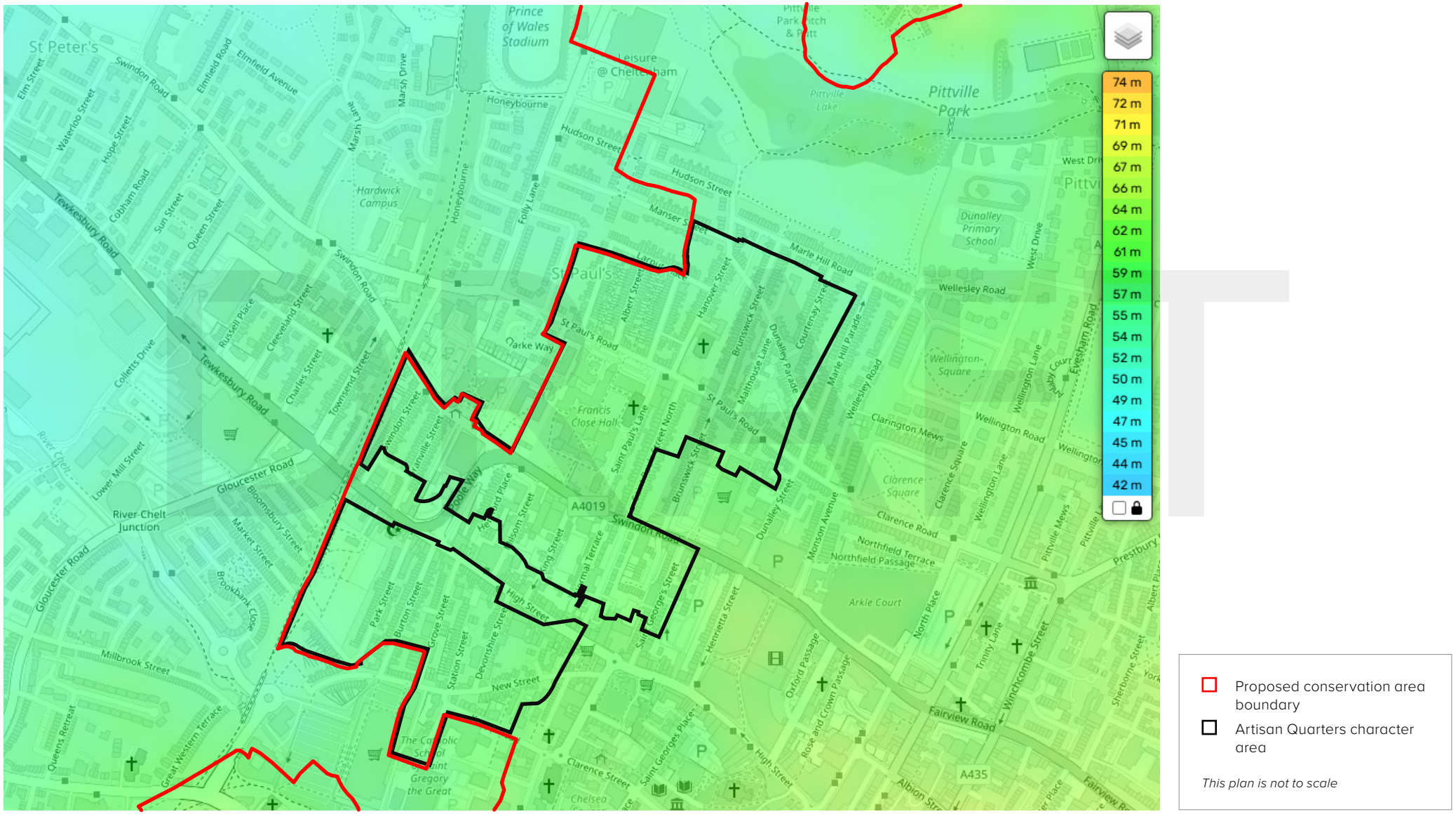
This plan is not to scale

01 Cheltenham Borough Council, *Central Conservation Area Old Town Character Area Appraisal and Management Plan*, 2007.

02 Cheltenham Borough Council, Central *Conservation Area Lower High Street Character Area Appraisal and Management Plan*, 2008.

03 Archaeological Data Service, Depositor ID – 1314611

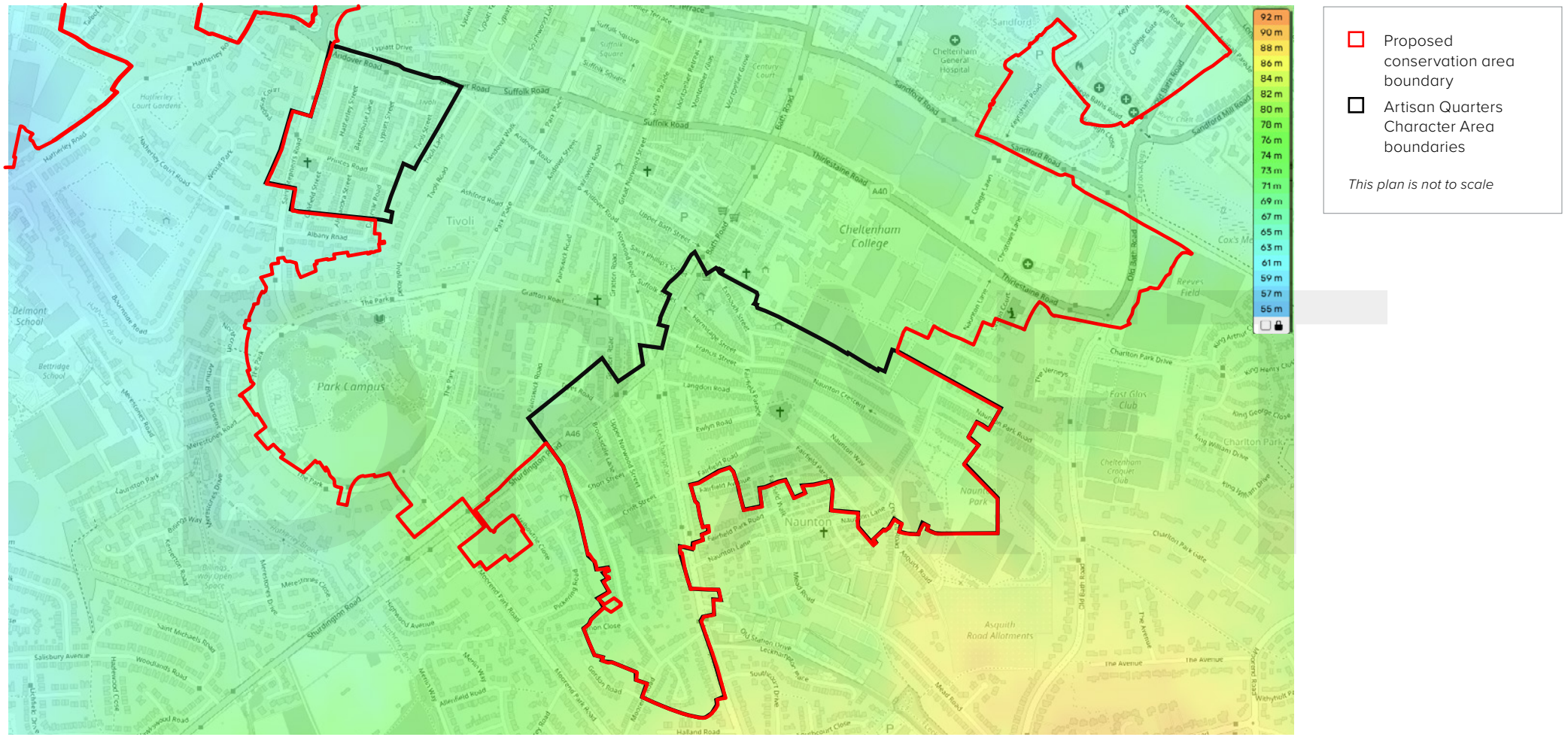
04 https://www.heritagegateway.org.uk/gateway/



Relative topography around the Lower High Street area and St Paul's. Source: OpenStreetMap (ODbL)



Relative topography around Fairview and All Saints' and St Luke's. Source: OpenStreetMap (ODbL)



Relative topography around Leckhampton and Tivoli. Source: OpenStreetMap (ODbL)

4.0 Heritage assets

The Central Conservation Area is a heritage asset in its own right and contains numerous individual heritage assets. These include both listed and unlisted buildings and structures. A detailed assessment of heritage significance, specific to a building or site within the conservation area, should always be carried out prior to proposing any change.

The accompanying map shows the distribution of heritage assets as at May 2026. However, the National Heritage List for England via https://historicengland.org.uk/listing/the-list/map-search/ and Cheltenham Borough Council's Index of Buildings of Local Interest should always be referenced for the most up to date records.

4.1 Listed Buildings

Listed buildings are protected under the Planning (Listed Buildings and Conservation Areas) Act 1990 and are designated for their special architectural or historic interest. All listed buildings in England are designated at the recommendation of Historic England and details are recorded on the National Heritage List for England. Listings are ranked from Grade I (the highest level), Grade II* (in the middle) and Grade II (the lowest and most common level).

Statutory listing does not equate to a preservation order intended to prevent change. However, alterations to listed buildings will require listed building consent, which allows the local authority to make decisions that have been informed by an understanding of the building or site's heritage significance. Importantly, national and local planning policies also recognise that changes to un-listed buildings or sites in the setting of a designated heritage asset can affect its special interest.

4.2 Registered Parks and Gardens

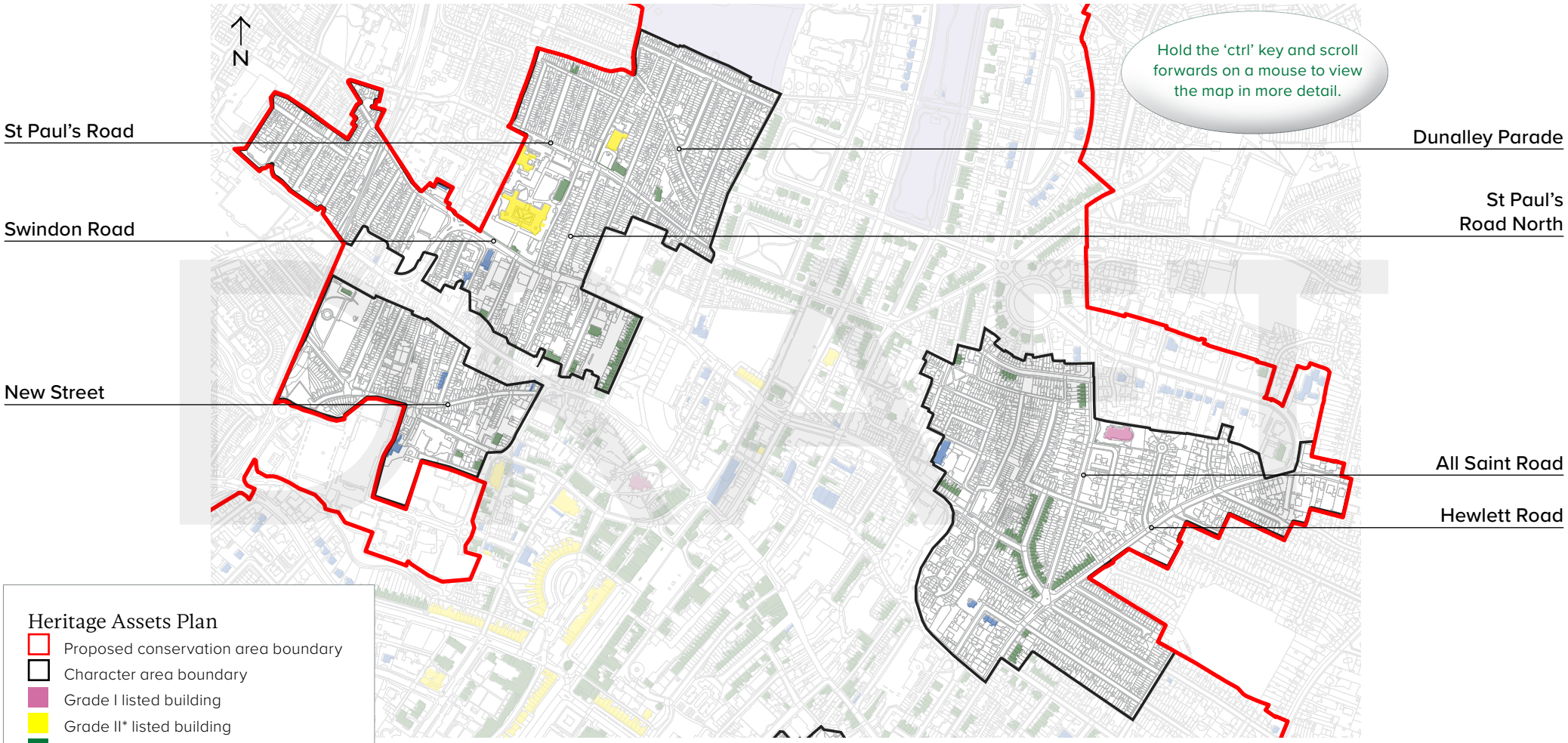
Pittville Park, which directly abuts part of the Artisan Quarters character area, is a Grade II registered landscape. The Register of Parks and Gardens of Special Historic Interest in England, established under the National Heritage Act 1983 and maintained by Historic England, identifies designed landscapes of special historic interest. These include gardens, grounds, and planned open spaces such as town squares, public parks, cemeteries, and other landscapes reflecting the fashions of their time. The emphasis is on design, rather than planting or botanical value.

Registered parks and gardens are designated heritage assets under the National Planning Policy Framework (NPPF). While there is no separate consent regime, planning authorities must give great weight to their conservation when determining applications. Substantial harm or total loss should be regarded as exceptional or wholly exceptional, depending on grade. The Levelling Up and Regeneration Act 2023 further strengthened protection by requiring decision-makers to have special regard to preserving or enhancing these sites and their settings.

4.3 Locally indexed buildings

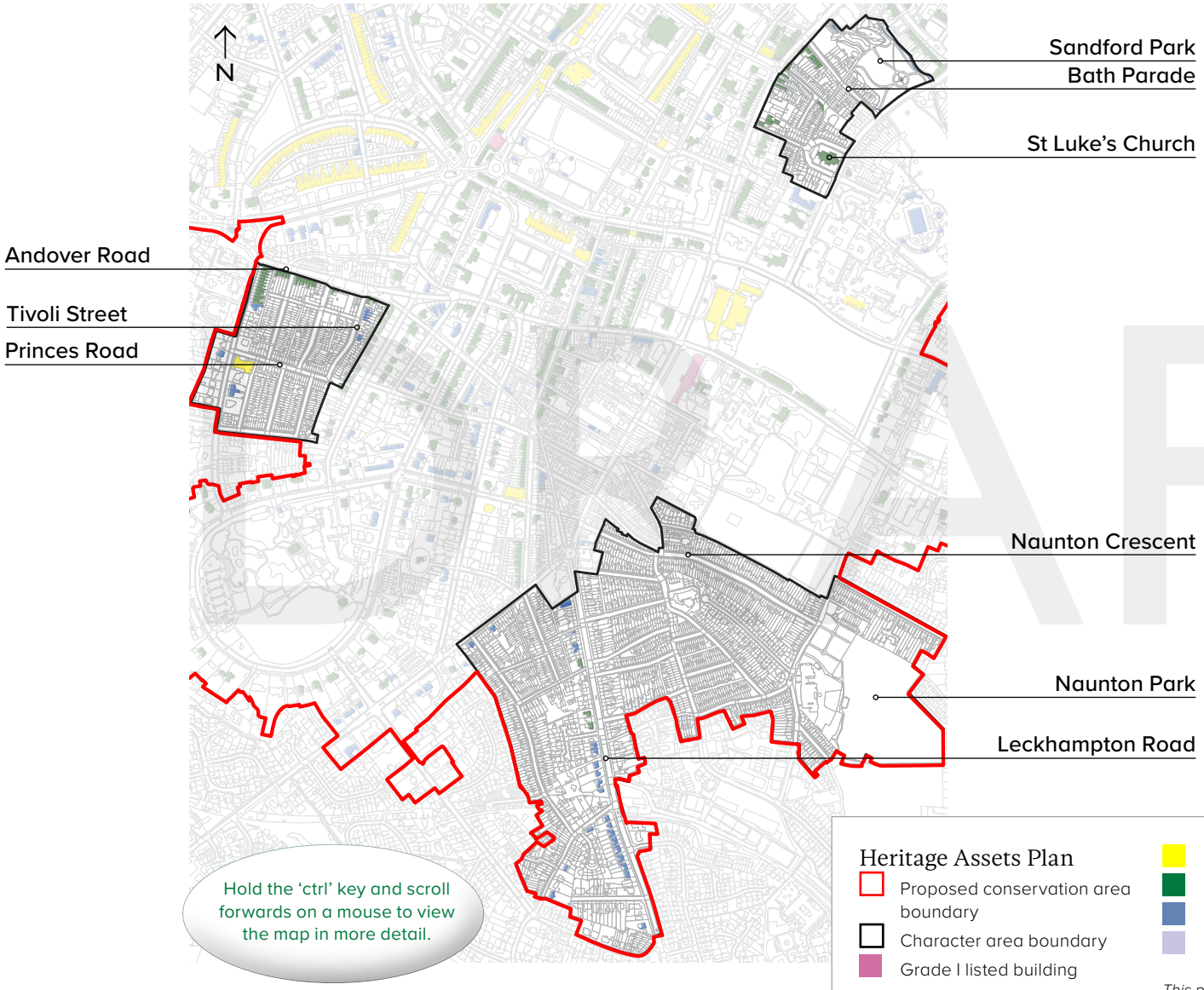
Cheltenham Borough Council maintains an index of buildings of local interest. These are defined as buildings which do not meet the strict criteria for listing, but still make a special contribution to the history, appearance, character and cultural value of Cheltenham. Inclusion on the index does not affect any planning rights at the properties identified. However, the Council will give careful consideration to the local importance of the property and its setting when considering any applications for planning or other consents. The Council may consider action to protect the building if it is considered to be under threat of demolition or damage. The index is reviewed regularly and updated from time to time.

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Northern extent of the character area (Lower High Street, St Paul's and Fairview and All Saints).

The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.



Southern extent of the character area (St Luke's, Leckhampton and Tivoli).

The information provided in this map may not accurately reflect the existing data set. Up-to-date records can be found in the relevant interactive mapping resources, which are accessible via the Council's website.

5.0 Challenges

5.1 Condition

Across the character area, a high proportion of buildings are generally in good condition and appear well maintained. There are some localised areas where lack of regular maintenance and/or inappropriate repair has seen a depreciation in condition. Many common problems could be easily addressed through regular maintenance or the appropriate repair.

There are isolated occurrences of poorly maintained joinery, failing render and peeling paintwork, which could be addressed through sensitive repair, the limited replacement of decayed elements and the application of appropriate breathable finishes. Ensuring that rainwater is effectively managed, including keeping gutters and downpipes clear, will help prevent further deterioration.

Render is common across the character area and there is potential for the use of inappropriate cementitous materials to accelerate the deterioration of built fabric. This is because traditional buildings (generally those built before 1919) utilised 'breathable' materials which facilitate the free passage of moisture through a structure. Although older buildings absorb more moisture than modern structures, this moisture should be able to evaporate in dry conditions. Modern cement-based renders and mortars are not breathable and prevent the evaporation of moisture from traditional buildings, thereby causing issues with damp and deterioration. Non-breathable paint applied over walls which were originally intended to be exposed can have a similar impact.

There are several instances throughout the character area where boundary walls are suffering from a lack of maintenance which manifests in vegetation growth, missing joints and deteriorating fabric. This could be remedied through the careful removal of vegetation and cementitious mortar and the localised replacement of masonry/brick, bedded in and pointed with lime mortar.

There are also instances where historic ironwork (notably railings and lamp posts) is in need of sensitive repair to remedy corrosion.

Where timber window units and shopfronts survive, these make an important contribution to the character of the conservation area. The timber shopfronts along Andover Road are generally well-maintained, as are those which survive to Hewlett Road and Henrietta Street. There is a need for some minor maintenance – such as re-painting with suitable paint. Effective management of water run-off will also help to prevent timber decay.

Where buildings within the character are vacant, problems with condition tend to be exacerbated as they go unnoticed for longer periods. Vacant buildings also attract anti-social behaviour, such as graffiti.



Inappropriate repairs to a historic masonry wall using hard cementitious mortar, which causes the masonry to deteriorate at an increased rate.

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Deteriorating paintwork to a bay window parapet.



Graffiti is evident to some parts of the character area, where it depreciates the character and appearance of the streetscapes.

5.2 Detracting features and loss of historic details

The replacement of traditional timber framed windows and doors with uPVC alternatives is common across parts of the character area. The materials, style and position within the window reveal (i.e. flush with the elevation, rather than set back) of the uPVC replacements are detrimental to the character of the historic elevations and collectively detract from the special interest of the conservation area. Although they are often perceived to offer environmental benefits, the lifespan of uPVC windows is also considerably shorter than that of well-maintained timber windows and the units cannot be easily recycled. Similarly, the replacement of traditional timber doors with modern designs in uPVC result in features which are discordant with the character of the conservation area.

A large number of the Regency and early Victorian terraces in the character area have lost the traditional projecting cornice below the parapet on the principal elevation. This detracts from the architectural interest of individual buildings and disrupts the coherence of historic streetscapes. The application of external insulation - for instances to terraces on Charles Street - has also lead to the loss of architectural detail.

In some cases, the introduction of render to terraces characterised by exposed brickwork has depreciated the architectural integrity of the streetscape. Examples of this can be seen on Hanover Street.

The public realm to vehicular thoroughfares within the Artisan Quarters character area suffers on account of the amount of inappropriate street furniture, including CCTV camera poles, utilitarian streetlamps, and a significant amount of traffic signage and overhead wires. Considered rationalisation of street clutter could significantly enhance the public realm.

Similarly, the accrual of services such as security alarm boxes, satellite dishes and TV aerials detracts from the historic character of the streetscapes within the character area.

In many locations, historic boundary treatments such as low brick walls or railings set in stone plinths have replaced with modern shiplap fencing or (less commonly) concrete blockwork. These modern boundary treatments dilute the historic character of the street scene and obscure glimpsed views of greenery in front gardens.

Some of the historic shopfronts, particularly along Hewlett Road and Henrietta Street, have been altered with inappropriate additions such as box fascias, vinyl stickers and expansive float-glass frontages which are overly prominent and do not respect the proportions of the host building. Incorporating traditional features such as a stallriser (a platform below the shop window), glazing articulated by mullions and transoms (horizontal and vertical glazing bars) and a fascia which respects the proportions of the host building can greatly improve the character of modern retail units in conservation areas.

Where present, internally illuminated signage severely compromises the architectural interest and historic character of the streetscape.

Cheltenham Borough Council's supplementary planning document, 'Shopfront Design Guide: A Guide for Owners, Designers and Shopfitters', provides further information on both adapting existing shopfronts and designing new ones.



The replacement of timber sash windows with modern uPVC units detracts from the character of the streetscapes across the character area.

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The piecemeal replacement of historic boundary treatments with unsympathetic modern alternatives detracts from the historic character and visual cohesion of the artisan terraces.



When external wall-mounted services are visible from the public realm, they depreciate the character of the conservation area.



A poorly-adapted historic shopfront on Dunalley Parade.



Trailing wires and other external services clutters historic elevations.

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5.3 Inappropriate modern development

There are some examples of modern development within the character area which does not sit comfortably within its historic setting and detracts from the special interest of the conservation area. A key example is the 1980s Royal Mail sorting office on Poole Way.

5.4 Development pressures

It is acknowledged that there is pressure on housing numbers within the conservation area and that associated planning applications are likely to be submitted in the future. Providing additional residential units within historic urban environments, either by adding roof extensions or converting existing buildings, brings challenges including:

- Maintaining the character of the roofscape.
- Avoiding unsightly clutter to prominent elevations through giving careful consideration to the location and appearance of features such as fire-escape stairs, vents, flues and wastepipes.
- Avoiding the loss of historic features such as sash windows and/or the introduction of unsympathetic uPVC windows. Historic shopfront features should be retained in any conversion of retail buildings to residential use.
- Avoiding bulky and insensitive box dormers and rooflights, which can appear overly dominant and disrupt the restrained character of neo-Classical architecture.

Where new-build development is proposed, the challenges will include:

- Preserving the integrity of views into and out of the character area and wider conservation area.
- Avoiding visual competition with key local landmarks.
- Incorporating landscaping improvements such as green spaces and street trees.
- Where relevant, ensuring continued legibility of historic plot boundaries.
- Responding to the proportions of historic plots and frontages, architectural details, roofscapes and materiality.
- Enhancing the setting of surrounding heritage assets.



Large box dormers with flat rather than pitched roofs detract from the historic character of their host building and the wider streetscapes.

5.5 Heritage at risk

St Luke's Church is on Historic England's Heritage at Risk Register. The building is Grade II listed. It has been recorded as in poor condition with a medium level of vulnerability.[01]



St Luke's Church.

5.6 Traffic and parking

Parts of the Artisan Quarters character - notably Poole Way and Swindon Road - carry a significant amount of traffic through the character area and result in areas of congestion and noise. There is a significant amount of on-street parking on the residential streets, which detracts from the setting of the uniform terraces. Car parks, such as West End car park and High Street car park, have introduced hardstanding into the streetscape to the detriment of the streetscapes and surrounding historic buildings. Some front gardens on the more generous streets have been lost to hard standing for car parking, reducing the small pockets of green space which would once have softened the urban environment.



Parked cars on Sandford Street.

5.7 Pressures on trees and green spaces

Trees and open spaces face a range of pressures within urban environments. Development proposals, including extensions, infill development, changes to access arrangements, and the installation of new infrastructure and services, can result in tree loss, root damage, or reductions in available growing space. Street trees may be particularly vulnerable where highway or utility works require excavation below pavements, while trees in private gardens can be affected by increased hard surfacing, subdivision of plots, and incremental development.

Climate change is likely to increase these challenges. More frequent periods of drought, higher temperatures, intense rainfall events, and storms may affect tree health, longevity, and resilience. The careful management and retention of mature trees, together with opportunities for new planting, will be important in maintaining the character, environmental quality, and landscape setting of the conservation area.

The Cheltenham Tree Strategy, published February 2026, provides further information and guidance around maintaining existing trees and planting new ones. The Trees and Design Action Group (TDAG) have also published resources on best practice to support the role of urban trees through the planning, design, construction and management of urban environments.[02]

Contact details for the trees team at Cheltenham Borough Council are provided in Appendix A.

01 https://historicengland.org.uk/listing/heritage-at-risk/search-register/list-entry/23273

02 https://www.tdag.org.uk/

6.0 Opportunities for enhancement

6.1 General opportunities

There is scope to enhance the conservation area through addressing the minor but altogether detracting elements such as external accretions, management of rainwater goods and the appropriate repair of failing elements. Incrementally addressing these issues will have a positive impact and enhance the conservation area.

Although many of the uPVC windows which have already been installed are unlikely to require replacement in the near future, there is scope for any further replacement windows and doors to be carried out using styles, materials and methods that are better suited to enhancing the special interest of the conservation area. It would be especially beneficial for first-generation uPVC double-glazing, which is generally coming to the end of its life cycle, to be replaced with more suitable alternatives, rather than the more visually intrusive standard option.

The replacement or alteration of unsympathetic shopfronts would greatly enhance the special interest of the conservation area, as would the rationalisation of street furniture along busier thoroughfares.

6.2 Areas of opportunity

As well as the many minor and individual instances where there is opportunity to improve the character of the conservation area, there are specific sites within the character area that present opportunities for larger scale interventions that could have a correspondingly substantial positive impact. These range from areas where a high concentration of relatively minor individual issues could be collectively addressed to particularly positive effect, or where more substantial development may possible (subject to sensitive proposals). In some instances, these sites align with allocations made within existing planning policy and could continue to inform future site allocations.

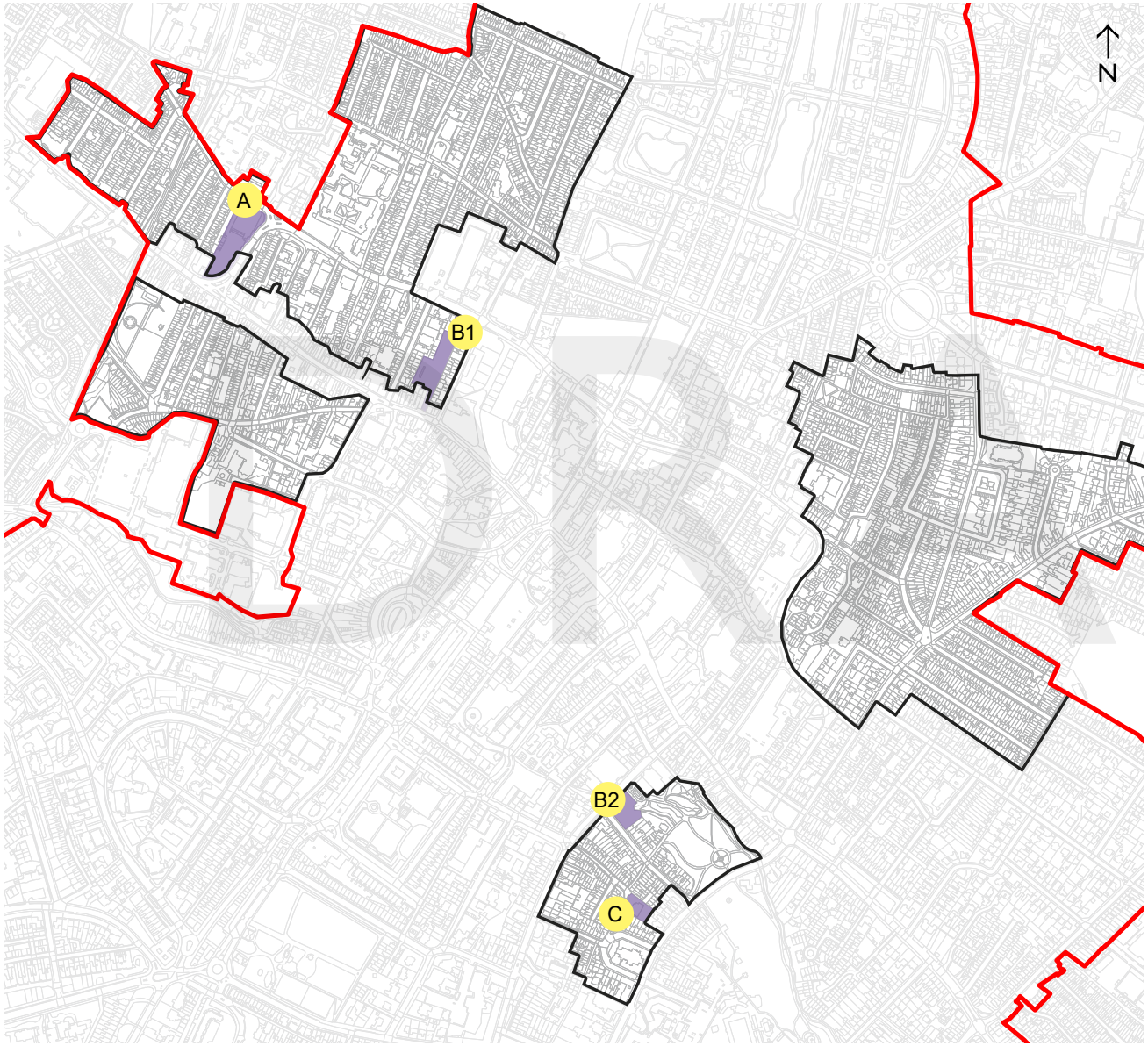
The Royal Mail sorting office and the adjacent carpark occupy a prominent position on Poole Way. The building is out of keeping with its historic setting and could be enhanced or redeveloped in the future to the benefit of the character area.

St Luke's Church Hall and the adjacent car park on St Luke's Place is a utilitarian structure with a large expanse of flat roof. It detracts from the setting of the surrounding listed buildings.

When successfully delivered, new development within a conservation area responds to the proportions of historic buildings plots and frontages, existing architectural detailing, established roofscapes and materiality.

Successful, contextual design can be creative and contemporary, so long as it is rooted in a deep understanding of how a place develops and what makes it special. This also applies to developments within the setting of a conservation area.

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Areas with sensitive development potential

Character area boundary

Areas with sensitive development potential

A Royal Mail sorting office

B1 and B2: The High Street and Bath Parade car parks create large gaps in urban grain.

C St Luke's Church Hall and adjacent car park

This plan is not to scale

7.0 Future Management of the Artisan Quarters character area

A management plan for the conservation area, including the Artisan Quarters character area, is provided within section 7.0 of the Cheltenham Central Conservation Area Conservation Area Appraisal and Management Plan: Overview Document. Please refer to this document for information on:

- Control measure associated with conservation area designation
- Aims and best practices in conservation areas
- Protocols for repair and replacement
- Maintenance
- Tree management
- New development
- Sustainability

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